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"THE GRAND DUCHESS"

At the Globe.

Romantic Farcical Comedy, in Three Acts. Adapted by Harry Graham from the French of Alfred Savoir. Presented by Anthony Prinsep at the Globe Theatre on Friday, February 20.

Albert ..... Lawrence Anderson
Matard ..... E. Vivian Reynolds
Princess Zelia..Margaret Bannerman
Prince Paul ..... Alfred Drayton
Countess Avaloff ..... Enid Sass
Prince Peter ..... Arthur Wellesley
Cloche ..... E. A. Walker
President Hess ..... Herbert Ross
Henriette ..... Mercia Swinburne
Baron Stahler ... Cyril Cunningham
Count Basoulin ... Norman Loring
Baroness Stahler ...Lilian Cavanagh
Nanette ..... Lois Carruthers

Hans Andersen wrote the story of a prince who became a swineherd in order to attract notice from the princess he loved. In "The Grand Duchess," Albert, who is a waiter, becomes an aide-de-camp to the King of Serbia so that he shall find favour in the eyes of the gloriously august Princess Zelia. In the meanwhile she has had to eat humble bread—if not husks—and is found keeping a cabaret at Deauville. It is a pretty idea, but attenuated into an over-long three-act play there were patches which seemed rather thin fare in an evening's entertainment.

Of course, one does not believe in any of the characters, but, as is so often the case in these adaptations from the French, the author has treated his farcical-comical situations very deftly, and often amusingly. Albert, the waiter, is really the son of the President of the Republic, who owns a dozen hotels, and the princess is a refugee from Bolshevist Russia. Albert is a bad waiter, but an ardent lover. The princess, to cure him of his presumption in declaring his love, determines to take him into her own service, and in the second act, Albert, who is supposed to have been educated at Oxford, is found as a sort of intimate valet de chambre to the lady he adores. He has to prepare her bath, hover around her generally, and has all the time to consent to be treated as a sexless creature who really doesn't exist. That is his punishment. Meanwhile, he is serving her as a true knight should. The princess and her expensive entourage are living on the rapidly diminishing jewels. Various sums of money are found in odd drawers, and it is when Albert is discovered as the donor that the lady falls into his arms, imagining the romantic possibility that he has stolen it for her sake. Could love ask more?

Very pleased with himself, he disillusions her, and her blue blood rises with indignation when he announces that his father is really the owner of that hotel and a dozen others, and—with rising hopes—is the President of the Republic. Albert's trump card is his temporary downfall—the President of a Republic! A thief, a vagabond, might be tolerated as a lover, but never that. This republican upstart is driven from the royal presence, and eighteen months later we get to the cabaret at Deauville, to which all the royal highnesses have descended. When Albert reappears, looking very spruce, and announces that he is no longer a republican, but a colonel in the Serbian Army, the princess, with the contrariness of her rank and sex, discovers that it was Albert the waiter she loved. This sets our young friend an easier task at transformation. Donning an apron, he places the wine waiter's chain round the lovely neck that once was adorned with the Empress Somebody's necklace, and the curtain descends with the promise that at least one Russian refugee is happily settled for life

The part of the princess is hardly good enough for so clever an actress as Miss Margaret Bannerman, but where there was a chance for comedy she seized it. In the first act Miss Bannerman has to appear imperious and tremendously regal. This she can do as well as any actress on the stage; but she helps the play by the suggestion, which is no more than a touch or two, that her desire to punish the upstart has behind it the faintest interest in the young man's ardour, so that when the ice does melt in the second act the scene is made more interesting, and certainly more credible. Mr. Lawrence Anderson was admirable as the romantic young lover, for he blended comedy and sentiment to a nicety. Mr. Alfred Drayton was splendidly typical of the old Russian régime as Prince Paul, and Mr. Arthur Wellesley cleverly filled in the part of the dissolute Prince Peter. Miss Enid Sass was excellent as a lady-in-waiting, and a careful, very interesting, and thoroughly good-humoured study of the president came from Mr. Herbert Ross. Mr. E. Vivian Reynolds was a hotel manager to the life, and a lady's maid was nicely handled by Miss Mercia Swinburne.

TOMMY LORNE.

Concluding a most successful pantomime season at the Pavilion, Glasgow, on Saturday last, Tommy Lorne resumed the leading part in "Scotch and Polly" at the Palace, Reading, on Monday. Next week this popular show pays a return visit to the Empire, Shepherd's Bush.

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"KATJA, THE DANCER"

At the Gaiety.

A Musical Comedy. Book by Leopold Jacobson and Rudolph Oesterreicher (adapted by Frederick Lonsdale and Harry Graham). Lyrics by Harry Graham and music by Jean Gilbert. Produced at the Gaiety Theatre on Saturday, Feb. 21, 1925.

Prince Carl of Koruja ..... Gregory Stroud
Count Orpitch ..... Bobbie Comber
Patricia ..... Ivy Tresmand
Maud ..... Rene Mallory
Leander Billoroff ... Gene Gerrard
Katja Karina ..... Lilian Davies
Ivo ..... Dennis Hoey
Boscart ..... Vincent Dawson
Simon ..... Leonard Russell
Detective ..... Jack Livesey
Police Inspector ..... Roger Head
Andre ..... Norman Leyland

Mr. Gene Gerrard has at last found the fame he deserves, for he is a really good comedian. He relies on nothing eccentric in make-up or speech for his humour. He is a well-dressed, graceful young man, who makes a presentable partner to any musical heroine in a song or dance. Lots of young men could do that, but not many would be able to extract so much fun out of a part as Mr. Gerrard does in "Katja, the Dancer." He plays what would be technically known, we suppose, as the second juvenile lead, Leander, who is in love with a pretty girl called Patricia, whose father, of course, will not consent to the engagement. In the book we imagine there is not much to the part, but Mr. Gerrard, with his quick intelligence and bright sense of humour, has made Leander the most important thing in the production. He is always on the alert, and never misses a point, and some of his dancing is as witty as the spoken humour. He and Patricia, delightfully played by Miss Ivy Tresmand, have a fine lilting song in "Leander," with a most amusing chorus with such rhymes as "squander," "wander," "Uganda," and the like, which has to be repeated with fresh business half a dozen times before the audiences at the Gaiety are satisfied. Mr. Gerrard's inventiveness as a comedian is seen at its best in this number.

A musical comedy is none the worse for a certain amount of plot, and the authors of the book have gone to that well-worked country, Ruritania, for inspiration. Katja is apparently an exiled princess who is forced to sing and dance for a living, and whilst fulfilling an engagement at the Palace of Count Orpitch she meets the usurping prince, Carl of Koruja (who is there incognito), with whom she falls in love. Her partner recognises in Carl the cause of their misery, and urges Katja, for the sake of their beloved country, to drug the prince's champagne at supper and to leave the rest to him. She consents unwillingly, and then in a quite tense and dramatic scene at the end of the second act she flings the glass out of the window and escapes. Things work out happily after an amusing piece of farce in the last act, when Leander and Patricia, mistaken for Katja and her partner, are arrested when about to elope. Finally, both affairs are nicely settled, and Katja returns to Koruja as the Princess Carl.

Mr. Jean Gilbert's music is of very good quality, and some of it is quite dramatic. There are several excellent tunes, and the love duet, "Just For a Night," will soon be heard in every restaurant. The orchestration is better than in most musical comedies, and one or two of the minor numbers, "Tails Up" and "When We Are Married" for instance, are vivid and bright.

Katja, the dancer, and, we may add, the singer, in the person of Miss Lilian Davies, is a very captivating young lady, with her light, graceful, easy voice and a personality that grips the interest the moment she appears on the stage. Miss Davies acts well, and she knows how to act with her singing voice; the big scene in the second act was made really dramatic.

Gregory Stroud, as Prince Carl, also sang well and acted pleasantly throughout the play. Mr. Bobbie Comber was a great help in the comedy scenes as Patricia's father, Count Orpitch, and Miss Ivy Tresmand, looking very pretty, sang, danced, and acted very vivaciously. Miss Rene Mallory made a lot of a small part, and put a good deal of spirit in the "Tails Up" number with the smartly dressed chorus. There was also good support from Mr. Dennis Hoey, Mr. Vincent Dawson, and Mr. Leonard Russell.

"Katja, the Dancer," was produced by Mr. Fred J. Blackman, and Mr. Alfred Terraine and Messrs. Joseph and Phil Harker were responsible for the excellent settings.

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Apply, 24, Chandos-street, W.C. 2. Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, MARCH 16 OPEN. Also April 6, 13.
Only First-class Attractions Entertained
WIRE FOR MARCH 16.
A. DOUGLASS, Winter Gardens, New Brighton.

THEATRES WANTED.

By arrangement with Mr. Robert Macdonald.
WANTED, "PEG O' MY HEART," March 23, April 13, 20, May 11.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, April 27.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, May 4.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.
Arrangements complete.
WANTED, Autumn Dates.

By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Autumn Dates.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

MR. GERALD LAWRENCE in Spring, 1925.
"RICHARD LOVELACE."
WANTED, only vacant date, April 13 Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W. 4.

A Real No. 1 Company from every point of view.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company, including Wilfred Shine.
Received with enthusiastic praise by the London press and public at the Regent Theatre.
WANTED, April 13, May 4, and later dates.
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WANTED (prior to West-End Production), March 9, 16, and 23, for "THE MANEATER."
A New Farce by Eliot Stannard.
Cast includes:
Edwin Greenwood, Henry Ford, Lila Maravan, Cynthia Fane.
Opening at Brighton March 2.
Write or wire:
ALFRED BARBER, 7, York Buildings, Adelphi, W.C. 2.

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IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
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WANTED, Lady Vocalist, required for London Operatic Sketch; please call Friday noon. GIUGLINI, 14, Sussex-place, South Kensington, S.W.

WANTED, Artists, certain lines (stock). Full particulars in first letter.
Please give the following week's address.
No Wires.
Apply, ALFRED DENVILLE, 41, Leyland-road, Southport.

WANTED Known, Advertiser desires Management of Cinema. Wife 8 years orchestral pianiste. Joint engt. Can invest £100 if necessary. Full particulars, please, Box 304, "The Era."

WANTED, DANCERS FOR ABROAD.
WANTED, DANCERS FOR ABROAD.
WANTED, DANCERS FOR ABROAD.
Apply JOHN TILLER, 143, Charing Cross-road, London, W.C.2, any day between 12 and 3 for audition.
Applicants from Provinces should give full details by letter, with recent full-length photograph.

ARTISTS' WANTS.

WANTED, Young Lady of Oriental appearance required for trade exhibition, one week; costume supplied. Apply by letter, enclosing photograph if possible, to Box 319, "The Era."

WANTED, Engagement by lady Pianist; music-hall act, revue, dance hall, etc. STYLES, 73, Woodlane, W.12.

WANTED, Producer for Tom Jones, Amateur Operatic Society. Apply ALLEN LEAMY, Playwriters' Agency, 53, St. Martin's-lane, W.C. 2.

STAFF WANTS.

WANTED Known, FREDERICKS, Aerial Somersault Act; only act of its kind in Britain. Third week, Rodeo Circus, Wallsend-on-Tyne. Lib. Mar. 9; home or abroad.

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WANTED, Show Turns arr. and Booked. At Gaiety, Tooting. 3 best, expenses. S. HART, 24, Endymion-road, Brixton Hill.

MUSIC HALL ARTISTS' WANTS.

WANTED, March 9, near Birmingham, by JACK KEEN, The Versatile Fellow. Clean, Clever, Refined. Coms. to J. MACK, 6, Harrowby-st., Hulme, Manchester.

WANTED Known, PERCY CURRY, the Up-to-date Comedian, at liberty; halls, revue; sing, dance, patter; highest references. Albion Hotel, Sunderland.

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WANTED, Tenting, Ireland, open Easter, a few useful Circus Acts, Rope Spinners, Whip Crackers; also Cornet and Trombone to complete band terms £3. JAMES DUFFY AND McLEAN'S CIRCUS, Belfast.

CIRCUS ARTISTS' WANTS.

WANTED, Engagements, Balloon Ascents, Parachute Descents, Balloon Races, Model Airship Flights, Rubber Toy, and Advertising Balloons. SPENCER BROS., 22, Bouverie-road, N.16.

MUSICIANS WANTED.

WANTED, Musical Director for Pictures and Variety; with library; trio; must have tone; audition. State salary required. Copies of references to SUFFOLK, Derby Turn Picture Palace, Burton-on-Trent.

WANTED, by MISS MAUDE NINER (late leader Criterion Restaurant, Piccadilly), good offers from Easter onwards, preferably at seaside. 1, Lunham-rd., Upper Norwood, S.E.19.

WANTED, M.D.-Violinist for high-class cinema; must be expert in fitting, good soloist; permanency; good salary. Apply Box 333, "The Era."

WANTED, M.D. (Pianist-Organist), with ability to fit pictures artistically and power of control. Also good 'Cellist, mats. and evgs., E. sub. Recent refs. and lowest terms to Box 328, "The Era."

WANTED at Once, brilliant Leader-Violin (Lady); audition 3 p.m. to-day (Saturday). KENNINGTON THEATRE, S.E. 11.

WANTED, experienced Violiniste and Pianiste, Hydro, Midlands, 2½ hours daily; live out; state terms. Box 343, "The Era."

WANTED, experienced Violiniste and Pianiste; Hydro., Midland.; 2½ hours daily; live out. State terms. Box 435, "The Era."

WANTED, good Violinist, double-handed with B flat Clarinet; excellent opportunity for reliable instrumentalist to tour with Band, Royal Marines. Apply, DIRECTOR OF MUSIC, Deal.

WANTED, Violinist Repet., able to lead if necessary. Must be good musician and thoroughly experienced. Open immediately.
CENTRAL CINEMA, Cambridge.

WANTED, Musical Director-Violinist for first-class suburban picture house; must be first-rate artist, and own library; pictures only, 6.30 to 10.30, 3 matinees. Refs. and terms, WALDORF PICTURE HOUSE, Sparkbrook, Birmingham.

WANTED, for high-class Cinema, Leader-Violinist, for relief quartette (lady or gent.); 31 daily, no Sundays; open March 9; applicants must possess sweet tone, and able to play good class music, or useless; audition. Age, terms, and full particulars in first letter to MUSICAL DIRECTOR, The Electra Palace, Queen-street, Oxford.

WANTED, Violinist, thorough musician, six evenings, one matinee. Age, refs., terms, to R. E. WHITTAKER, Mus. D., Picturedrome, Macclesfield.

WANTED, by Violiniste-Leader or Rep., afternoon engagement, café or cinema; deputise all Wednesday. 250, Amesbury-ave., Streatham Hill, S.W. 2. 'Phone: Streatham 4132.

WANTED, Violinist as Rep., six evenings. Lowest terms and exp., VIOLINIST, 18, Hewlett-rd., Bow, E.3.

WANTED, Leader Violinist (double piano occasionally); also brilliant Cornetist and 1st-class Clarinet player. Must be artists. Box 311, "The Era."

WANTED Known, Violiniste wishes to meet ladies for piano, violin, 'cello, for practice; no fee; must be good readers. Practice, Mondays, 11—1, in W.12. Box 306, "The Era."

WANTED, Violin-Leader, with library, for large cinema. Apply by letter, giving full particulars and salary required, Box 308, "The Era."

WANTED, Violinist for picture house café, lady or gent.; good leader and soloist. Apply Box 334, "The Era."

WANTED at Once, Violin-Repet., able to lead. Apply NEW BOHEMIA CINEMA, Finchley, N. 3, between 11 and 12 a.m.

WANTED, for Super-Cinema in Eastern Counties, Violin-Repet., Pianist and Harpist. Apply, stating salary and experience, to Box 337, "The Era."

WANTED, good Violinist as Rep.; 6 evenings, 2 mas.; must be artistic and keen; near London. Terms, etc., to Box 327, "The Era."

WANTED, Leader (Violin) and Repet., Trumpet, Drummer (Tympani), afts. and evgs.; cinema, E. Dist.; to the right man, a permanency. Refs. and lowest salary expected to Box 329, "The Era."

WANTED, for 6 months, Leader with library, also Orchestral Pianist (ladies), cinema, N.W. London; evenings only, no Sundays. Box 302, "The Era."

WANTED immediately, 'Cellist for cinema, lady or gent., 2 hours nightly, no matinees; good tone essential; wire salary required; fare paid. TRIO, c/o Mrs. Wilson, Keityhill-road, Kelty, Fifeshire.

WANTED, 'Cellist desiring further experience; small salary, fare paid; North Country cinema, short hours. Box 298, "The Era."

WANTED, brilliant 'Cellist, male; evenings, 2 mats.; £4 10s.; open immediately. State age, full partics., etc., to 10, Richmond-ave., Sedgley Park, Manchester.

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Played by Emlyn Thomas's London Band.

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TO BUDDING MUSICIANS, VIOLINISTS, PIANISTS, 'CELLISTS, STRING BASS, ORGANISTS, Etc., Etc.,
Who find it impossible to get a job (and if they do they cannot keep it).
They want
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Every Morning from 10.30 till 12.30.
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Gerrard: 1414.
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WANTED, to Open March 9, first-class 'Cellist; must be used to high-class music, and good sight reader; once nightly, two matinees. Apply, stating lowest salary, age, and refs., to MR. F. J. SHAW, A.R.C.M., Musical Director, Scala Cinema, Boston, Lincs.

WANTED, high-class Leader for London engagement, cinema. Also 'Cellist.

Musicians, make yourself known to us if it's work you want. We have it.

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WANTED, for summer season, W. Coast, Clarinet (lady), experienced. Box 301, "The Era."

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WANTED, rehearse at once, E flat Alto Sax C melody (high pitch), 2 Trumpets, 2 Banjolali or Banjos, Trombone, other brass instruments; write in; double-handed preferred; young men only, for revue. Photo., lowest terms. ZAHAROFF, 8, Nelson-terrace, Stockton-on-Tees.

WANTED, Lady Sax., B or E preferred, good appearance, reader and strong tone essential, for March 7; Bakerloo Line. Write JEMBY'S, Kings Langley, or 'phone, Kings Langley 15.

WANTED, Saxophonist, B flat Tenor, doubling Soprano, for dance engagements; lively and good singer; young and smart appearance preferred. SYMPHONITES, 132, Rye-lane, S.E. 15.

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WANTED, Cornet; terms and references; permanent. ARCHIE HOWELLS, Empire, Grantham.

WANTED, good Cornet, £3 15s. for 6 days, 3 matinees. IMPERIAL PLAYHOUSE, 191, Portobello-road, London, W. 2.

WANTED, Orch. Reed Organist, evenings, one mat., £4 5s.; also Violin-Leader, evenings, 2 mats., £5 5s.; cinemas; males. State age, when at liberty, etc., to 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, by Dance Pianist, engagements; has run own bands, Cambridge; expert rhythm, syncopation; audition by appointment. Write LAURIE, 8, Knaresborough-place, S.W. 5. 'Phone: Western 6879.

WANTED, lady Piano Vocalist, for touring villages with pictures; state lowest. Also youth Conjuror, live in; at once; long tour. STANTON, c/o Post Office, Gravels Minsterley, Salop.

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WANTED, a first-class Metzo-Soprano or Contralto Pianiste to rehearse for coming engagements; one with stage experience and doubling preferred. Box 338, "The Era."

WANTED, for Queen's Cinema, Queen's-road, Bayswater, first-class Orchestral Pianist and Organist (Male); duds, don't waste time; audition, Saturday, 11 o'clock. Apply M. D.

WANTED, Pianists, Vocalists, male only. Audition, Feldman Bldg., Shaftesbury-avenue, London, 11 a.m., Tuesday, March 3.

WANTED, Drummer with effects for cinema, E. London. Also all instruments seeking engagements in town and country to register for coming season. Call, UNIVERSAL BUREAU, 22, Gt. St. Andrew-street, W.C.2.

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THEATRE ROYAL, LEEDS.
WANTED, thoroughly competent Drummer,
To open March 16.
Refs., etc., to C. R. BUTTERWORTH, Mus. Dir.

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Music from large library lent for home study.

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WANTED, for the Hull City Police, a number of Recruits of good education, 21-25 years of age, not less than 5ft. 10in. in height and 36in. (normal) chest measurement. There are also a few vacancies for Bandsmen, with some qualifications. Applications to THE CHIEF CONSTABLE, City Police, Hull.

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SOLOIST OF HIGHEST CLASS
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Utmost Obtained from Orchestra.
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AN ARTIST.
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WANTED, Engt. immediately as musical director or leader; good violinist; any bus.; would deputise; expd. HENRY LYME, 166, Marylebone-road. 'Phone, Mayfair 1516.

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WANTED, Engagement as first Violiniste in cinema or hotel; accept moderate salary; had some experience; age 18; could open immediately. EDITH ZDOROVSKA, 19, Tollett-st., Poplar, E. 14.

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WANTED, Cinema experience by young Violinist accustomed to orchestras. Afternoons only. Would pay small premium. W. London pref. Write, stating conditions, Box 257, "The Era."

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WANTED, by experienced Dance Violinist, odd nights. G. E., 5, Gorringe Park-parade, Tooting Junc., S.W. 17.

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WANTED, by Dance Violinist, doubling Banjolin, Evenings. WELLS, 13, Dagnan-road, Balham Hill, S.W. Brixton 4207.

WANTED, by exp. Dance Violinist, young, smart, Evening Engts. or Deputising. 22, Arica-road, Brockley, S.E.4.

WANTED, by VIOLINIST (can double VIOLA), engagement, Leader or Rept. H. VERNON, 26, Lonsdale-road, Barnes, S.W. 13. Tel.: Riverside 1566.

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WANTED, WORK by first-class Violiniste, good soloiste; good tone; good appearance; orchestral experience; London preferred. Box 335, "The Era."

WANTED Known, exp. Violinist disengaged; any business. 2, County-grove, Camberwell, S.E.5.

WANTED, Easter Engt. required by smart young Rept. Violiniste; seaside preferred. L., 6, Rectory-road, Barnes, S.W.

MUSICIANS' WANTS.

WANTED, Engt. as Leader or Rept.; well exp.; cinema pref.; terms mod.; London and suburbs only. Box 299, "The Era."

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WANTED Known, expd. Orchestral 'Cellist disengaged; any bus.; London only; would deputise. VIOLET BRANSON, 61, Agate-road, Hammersmith, W.6.

WANTED, by experienced 'Cellist, Cinema Engagement. 'CELLIST, 47, Davenport-road, Catford, S.E.

WANTED, first engagement by Celliste; good tone and reader; mod. salary. Box 296, "The Era."

WANTED, Engagement by 'Cellist; exp. pictures; good tone, intonation; salary required, £2. Box 325, "The Era."

WANTED, 'Cello Engagement. Cinema, etc. Box 312, "The Era."

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WANTED, engagement by 'Cellist (pupil of Prof. Whitehouse); long experience, 1st-class cinema and hotels. Soloist. West End or North London preferred. Apply by 'phone, Clissold 5728.

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WANTED, Engt. by first-class expd. Double Bass player, doubling Banjoline; for seaside, hotel, cinema, jazz, etc. BASSO, 50, Oakington-road, London, W.9.

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WANTED, Engagement by 1st-class expd Double Bass, doubling Jazz Drums. 171, Belsize-road, N.W.6.

WANTED, engt. by Flautist, London and Provincial; exp.; good refs. FLAUTIST, 17, Jessel House, Judd-street, W.C. 1.

WANTED, Eng. by good Flautist; exp., any bus.; mod. salary for permanent job. FLAUTIST, 145, Wardour-street, W. 1.

WANTED, Engt., exp. Flautist, Piccolo Soloist, any bus.; low terms for permanency; South preferred. Box 323, "The Era."

WANTED, Flute and Piccolo Performer; one that combines with piano preferred, or xylophone. Fair amount of engagements and private work. Reservist or anyone in receipt of service or disability pension need apply. Age 18 to 28 years, if former service 18 to 30 years. Apply, BANDMASTER, R.A.F. (Cadet) College, Cranwell, Lincs.

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WANTED, by E flat Alto Sax., Dance Engagements. F. S., 55, Millbrook-road, Brixton, S.W.9.

WANTED, by Sax. (Alto, Tenor), returned from Continent), reasonable offers. 88, Packington-street, N.1. 'Phone, Clerkenwell 2944.

WANTED, Summer Engt. by Solo E flat Sax.; at lib. March 31. Box 341, "The Era."

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WANTED, by Pianist, relief or band (double Violin); good; would deputise. S., 83, Sumatra-road, N.W. 6.

WANTED, Engt. by lady Orch.-Pianist; 10 years' exp.; high-class musician; could act as Mus. Dir. and Leader. M. FABRY, 19, Barnard-hill, N. 10.

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WANTED, Engt. by first-class Pianist, versatile, vocalist and showman; lead or otherwise; library, etc. H. A. STANTON, 421, Wightman-road, Hornsey.

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WANTED, Engt. by Orchestral Pianist and Violinist, cinema; own library; combine 'Cello if required. P., c/o COENEN & BRADLY, 33, Gt. Windmill-street, W.

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WANTED, Engagement by Banjo Voc., Dance; good exp. and ref.; open at once. BARCLAY, 9, Merton-road, Kensington, W.

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Candidates should apply for entry forms, which must be forwarded on or before Saturday, March 7, to the Secretary of the School.

WEM AMATEUR D. AND O.S.

The Wem Amateur Dramatic and Operatic Society gave their annual performances at the Town Hall, "The Belle of Brittany" being presented. Baptiste Bonbillon (a chef) was admirably portrayed by Norman Carr. Babbette (Poguelin's daughter) was charmingly enacted by Miss Irene Blakeley. As Jonnette (maid to the Marquis) Miss Eleanor Jones was clever in both her acting and singing. Madam Poguelin was a great success. Bob Ryley excelled himself as the Marquis De St. Gautier. Harold Keeble was very good as the son of the Marquis. Eric Senior was capital as Comte Victoire De Casserale, a dandy. Len Jones as Old Jacques scored a success. Eric Senior as Poguelin did well. The remaining parts were in capable hands. The Society was fortunate in their musical director, Mr. Don Hyden, of the Hallé Orchestra, Manchester.

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THE HARWICH CORPORATION invite Tenders for the hire of THE CONCERT STAND IN CLIFFE PARK, or for the HIRE of the same Stand if erected ON THE BEACH at Dovercourt.
Tenders should reach me not later than the 6th March next, stating alternate rents offered for one year, and giving particulars of entertainment proposed to be given.
Dated this 17th day of February, 1925.
E. E. RANDALL,
Clerk to Amusement Committee.
Town Clerk's Office,
Harwich.

HOYLAKE AND WEST KIRBY URBAN DISTRICT COUNCIL.
SUMMER SEASON, 1925.
TO
CONCERT PARTIES
HOYLAKE,
Nr. LIVERPOOL.
The Hoylake and West Kirby Urban District Council are prepared to receive Offers for the Hire of Concert Pavilion, situated in the Marine Gardens, Hoylake, for the purpose of giving high-class open-air concerts on every week-day afternoon and evening during the Summer Season, 1925.
Further particulars may be obtained on written application to the Engineer and Surveyor, Town Hall, Hoylake.
The Contractor must provide all seats, and be responsible for maintaining order.
Sealed Tenders, endorsed on the outside "Tender for Concert Pavilion," and addressed to the Chairman of the Parks Committee, Town Hall, Hoylake, should be delivered through the post not later than 12 noon on Monday, the 9th day of March, 1925.
The Council do not undertake to accept the highest or any tender.
Town Hall,
Hoylake,
February, 1925.

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AND HIS SHAKESPEAREAN COMPANY.
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March 30th, to follow Blackpool.
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Jennie Gregson.

At Liverpool last week Jennie Gregson concluded a long season with "Whispers," and is now rehearsing in town for one of the principal parts in "The Dairymaids," which is due to open at the Empire, Chatham, on Monday week.

Ivor Vintor.

Making a welcome return visit to the Alhambra this week Ivor Vintor can only remain in variety for a few weeks, as he is under contract to open in Harry Day's new production next month. By the way, Ivor has signed with John Hart for pantomime next year. This will be his fifth consecutive season under this management.

Jerry Verno.

Until recently starring in "Pages" on the leading tours, Jerry Verno is now associated with "London Calling" in a similar capacity. This popular show is being played in town this week at Fulham, and next week goes to Devonport.

Under the editorship of Francisco Berger, Messrs. Sampson, Low are issuing at a popular price new editions of their Great Composers' and Musicians' Series, and the first six will be ready before Easter, and another six in the late spring.

"Eat More Fruit"
Sung by Jack Lane.

"Eat More Fruit"
The fruitiest catch phrase in years.

LORD ASKWITH ON EDUCATIONAL FILMS.

In aid of the funds of the National Citizens' Union, of which Lord Askwith, K.C.B., is the president, a matinee was given at the St. James's Picture Palace on Thursday, Feb. 26, at which the principal attraction was the magnificent film representing the famous attack on the Mole of Zeebrugge, culminating in the bottling up of the Bruges Canal, by the British Naval Force under Admiral Sir Roger Keyes, on St. George's Day, 1918. The picture created much enthusiasm, and on its conclusion a short address was delivered by Lord Askwith on the value of the films for educational and propaganda work, more especially with regard to children and young people of impressionable age. In this connection the speaker mentioned that Mr. Gordon Craig, of British Instructional Films, had placed at the disposal of the Union the film mentioned above, Captain Scott's Antarctic journey, and the Prince of Wales's Empire tour, as pictures particularly suited to the purpose sought.

THE IRRESPONSIBLES.

Mr. Fredk. L. Meloy's clever party made a first appearance at Watford last Saturday. In Mr. Mick Penney the party has a comedian of outstanding merit, while Mr. George Venton is a capital character comedian also. Mr. Meloy is a vocalist who gets the best possible effect out of his well-chosen songs. Miss Betty Morton, a light soubrette, would be an asset to any party. Each of her items is rendered with great vivacity. Mr. Jack Sharland, comedian and entertainer, creates much merriment. Miss Peggie Paddock's soprano songs were much enjoyed. Mr. Reg. Cross, who is responsible for some of the concerted items, is also the accompanist.

GREENOCK AMATEUR OPERATIC SOCIETY.

The Greenock Amateur Operatic Society is appearing at the King's Theatre, Greenock, in "Florodora." The initial performance on Monday evening was received with great enthusiasm. As Dolores, Miss Jenny Prowse sang and acted with an experienced touch, and was charmingly graceful. Miss Isobel Ramage as Angela Gilfain scored a success, singing her numbers tastefully; and as Lady Holywood Miss Margaret Brown gave evidence of careful study, and her cordial reception was fully merited. As Anthony Tweedlepunch, Mr. R. B. Walker created endless merriment with his clever and amusing impersonation. Mr. John A. Preston capably undertook the part of Frank Abercoed, and sang the numbers allotted to him in fine style. As Cyrus Gilfain, Mr. Wm. McBride appeared with much success, his vocal numbers being greatly appreciated; and fine performances were given by Mr. C. Stevens as Captain Arthur Donegal and Mr. M. S. Williams as Leandro; all the minor parts being in competent hands. The solo dance in the second act by Miss Isobel Lee also deserves mention. The scenery was a notable feature of the production, and was the work of Mr. McKinnon, the stage manager at the King's. The excellent chorus added much to the success of the opera, and the augmented orchestra, under the baton of Mr. Fred Brocklebank, played well throughout. The opera was produced by Mr. Gerald Luke, to whom great credit is due. The proceeds of the production go to swell the funds of Greenock Eye Infirmary.

HEREFORDSHIRE ORCHESTRAL SOCIETY.

Sharing with the Lord-Lieutenant of the county and the Lord Bishop of the diocese the honour of presidentship, Sir Edward Elgar was well represented, as usual, in the Herefordshire Orchestral Society's annual programme this week. Two concerts were given—the first on Monday evening, the second on Tuesday afternoon,—the same instrumental scheme serving for both. The six Elgar numbers were from that fascinating suite, "The Wand of Youth," No. 2, as follows: (a) March, (b) "The Little Bells" (Scherzino), (c) "Moths and Butterflies," (d) "Fountain Dance," (e) "The Tame Bear," (f) "The Wild Bears." All these were very attractively played. So, too, was the Stanford "Shamus O'Brien" overture with which the programme had opened; while in Brahms' Symphony in D major, No. 2 (Op. 73), Dr. Percy C. Hull and the players under his conductorship—there were nearly ninety of them—achieved strikingly effective results. The third movement, Allegretto grazioso, was particularly well done. The Brandenburg Concerto for Strings, No. 3 in G (Bach), also greatly pleased.

Miss Astra Desmond sang finely, combining with rare emotional and dramatic powers a happy appreciation of artistic values. Her contributions comprised Mercadante's "Or la Sull'onda" ("Il Giuramento"), Purcell's "Thy Hand, Belinda" ("Dido and Æneas"), Bemberg's arioso, "The Death of Joan of Arc," Brahms' "Feldeinsamkeit," together with songs by Elgar, A. Herbert Brewer, Herbert Hughes, Kennedy Fraser, Cyril Scott, and Roger Quilter. The soprano had to respond to numerous enthusiastic recalls. Miss Winifred Banks played the pianoforte accompaniments with never-failing understanding and sympathy.

"The Rivals" at Hammersmith.

On Thursday evening, March 5, Sheridan's comedy, "The Rivals," will be revived by Nigel Playfair at the Lyric Theatre, Hammersmith. The cast will be as follows:

Sir Anthony Absolute ..... Norman V. Norman
Acres ..... Nigel Playfair
Sir Lucius O'Trigger ..... Guy Lefeuvre
Fag ..... Geoffrey Wincott
David ..... Alfred Harris
Thomas ..... Scott Russell
Mrs. Malaprop ..... Dorothy Green
Lydia Languish ..... Isabel Jeans
Julia ..... Beatrix Thomson
Lucy ..... Angela Baddeley
Producer ..... Nigel Playfair
Captain Absolute ..... Douglas Burbridge
Faulkland ..... Claude Rains

"The Man With a Heart."

Rehearsals are proceeding of "The Man With a Heart," which Frank Curzon and Gerald du Maurier will present at Wyndhams when "The Ware Case" comes to an end. A brilliant cast will include Gerald du Maurier, Marie Lohr, Athene Seyler, Louise Prussing, Dawson Milward, and George Elton. The date and the premiere of the new production have not yet been announced, owing to "The Ware Case" still playing to good business.

THE NEW EMPIRE, LIVERPOOL.

The new Liverpool Empire, which opens on Monday, March 9, will be one of the "show places" of the Kingdom.

It is not a copy of any one theatre, but embodies ideas and principles common to the best theatres in England and abroad.

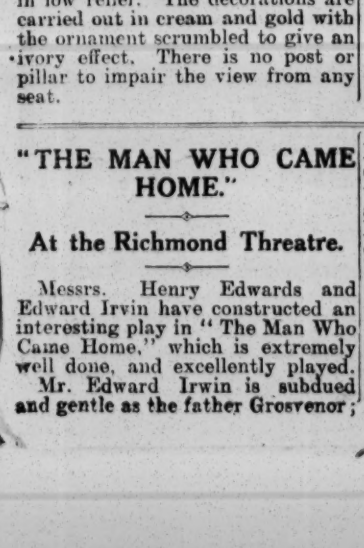
R. H. GILLESPIE,
Managing Director.

Facing St. George's Hall, the building is flanked on the right by the Walker Art Gallery, and on the left by the North Western Hotel. The front, with its extensive width on to Lime Street, presents an imposing sight. The design, in Portland stone, has been the subject of careful study and comparisons of both English and American theatres. The exterior is illuminated by hundreds of lights, chiefly concealed, so as to show up the architectural features of the elevation, flash signs and other disfigurements being avoided.

The Vestibule.

The main entrance is in the shape of a vestibule 70 feet long and 17 feet wide. On either side is a spacious marble staircase with silver balustrades, giving access to the seating in the Circle. The advance booking office is on one side and at the opposite corner are waiting-rooms and pay offices for the lower-priced seats.

The Grand Lounge to the Circle is on the first floor. It is a luxurious Georgian apartment, with marble balustrading, carpeted and fitted with hanging draperies. Every part of the theatre is equipped with retiring rooms for ladies and gentlemen, decorated in Tudor and Jacobean styles. These retiring rooms are fitted up as lounges and lead to the various toilet apartments.



ALBERT MOORE,
Musical Director.

The Interior.

The new Empire is a one-tier house designed on the latest principle with Rose Du Barri stalls. The ornament is applied and modelled on the spot and is in correct architectural treatment in low relief. The decorations are carried out in cream and gold with the ornament scrumbled to give an ivory effect. There is no post or pillar to impair the view from any seat.

The Stalls will accommodate 1,380 people and the Circle about 1,100. A feature is the handsome marble balustrading round the standing space stepped down on each side of the Auditorium both in the Stalls and in the Circle. There are nine exits.

A full licence has been granted, and saloons have been placed at the back of the auditorium, one on each level, fitted in mahogany and oak.

Interior Lighting.

Crowning the auditorium is an oval dome, illuminated by a colossal chandelier, weighing nearly a ton, with hundreds of lustres. These are surrounded by arms, carrying hundreds of multi-coloured lights, with a special arrangement by which each colour—red, white and blue—can be shown separately, to accord with any stage schemes.

From the circle front searchlights, each of 1,000 candle-power, will be utilised.

The Orchestra.

In place of the usual brass rail, the orchestra is encompassed by a massive silver balustrade. It will be occupied by 20 musicians. A marble stairway on either side of the stage replaces the customary plank.

The Stage.

The new Empire stage measures over 100ft. wide and 40ft. deep, with a proscenium opening of 48ft. It is made in sections, with special cuts for lifting and disclosing underground mechanism in connection with the scenery. Innumerable sets of lines are used for the scenery, automatically controlled on the new counter-weight principle. "Flies" are thus dispensed with, all the scenery being operated from the stage. The stage curtains are worked on the runner principle, and can be made to move backwards and forwards by the mere pressure of a button.

Shower Baths for Artists.

Each of the fourteen dressing-rooms is fitted with a shower bath, and each floor is accessible by lift. On the fifth floor is an electric laundry and drying room for the use of the stage, and a few steps lower is a special apartment for performing animals.

Mr. George Manners, brother of Charles Manners, of the Moody-Manners Opera Company, is the manager, Mr. Albert Moore, the musical director, and Mr. A. E. Phillip, of the Newcastle Empire, the stage manager.

The first attraction will be "Better Days," Julian Wylie's latest production, the cast of which will include Stanley Lupino, Maisie Gay, Madge Elliott, Connie Emerald, and George Baker. Ruth French will star in Michael Fokine's ballet, "Frolicking Gods."

It will be followed by a series of once-nightly shows direct from London, including the Co-Optimists, the Trix Sisters in a new revue called "Tricks," Chas. B. Cochran's latest production, "On With the Dance," with Alice Delysia as the star, "The Maid of the East," with Fred Kitchen, and "The Whirl of the World," from the London Palladium, with Charles Austin and Nervo and Knox as the fun-makers-in-chief.

Other attractions will be the American musical comedy, "You're in Love," the whole company from the Folies Bergere, Paris, "Rose Marie," from Drury Lane, and "St. Joan," with Sybil Thorndike.

Builders of the Empire.

In the selection of contractors, the directors of the new Empire have given preference to local firms, and practically the whole of the work was done by Liverpool houses, who have successfully carried out the designs of W. and T. R. Milburn, F.R.I.B.A., of Sunderland. The contractors were William Moss and Sons, Liverpool, and the clerk of works was Mr. F. Scruton.

GEORGE MANNERS,
Manager.

The consulting engineers were: H. W. Hawkins, chief engineer to Moss Empires, Ltd. (electrical installation), C. F. Chettle, London (steelwork construction), and N. Vaux, Sunderland (heating installation).

The decorations were effected by Messrs. John Tanner and Son, Liverpool; marble work by Messrs. John Stubbs and Sons, Liverpool; chairs and carpets, Messrs. Beck and Windibank, Birmingham, and Messrs. Goodalls, Manchester; sprinkler installation, Messrs. Mather and Platt, Manchester; electrical installation, Messrs. Blackburn Starling and Co., Ltd., Nottingham; draperies and hangings, Messrs. Ashby Tabb, Liverpool; carving, E. N. Griffith, Liverpool; hand-railing and balustrading, Messrs. Quiggin Bros., Liverpool; hand-rail work, the Birmingham Guild, Liverpool; sanitary fittings, Messrs. Musgraves, Liverpool; floor coverings, Ruboleum Co., Liverpool; heating and ventilation, Messrs. Griffiths, Son and Cromwell, Ltd., Liverpool; counterweighting system, Messrs. Bullivants, London.

A. E. PHILLIP,
Stage Manager.

"THE HIPPOLYTUS" OF EURIPIDES

(Translated by Gilbert Murray, LL.D.),

At the Regent, on Tuesday Afternoon, February 24.

Although one is thankful enough for any production of Euripides, it is but human to confess that two and a quarter hours of long speeches without a break is something of a strain. These Greek tragedies do call for the open-air. They are really too big for a modern theatre with a small chorus and the latest lighting devices. In these tussles between fire gods and men the background should be sky and the chorus a great congregation.

However as there is no general desire for a performance of "The Hippolytus" upon Hampstead Heath one can join heartily in the vote of thanks to Miss Sybil Thorndike and Mr. Lewis T. Casson when staging the play at the Regent on Tuesday afternoon. Within the limitations of a theatre the production was very good, and the acting in some instances admirable. Mr. J. Crosbie Fraser's setting was stern and dignified, even though the steps before the great door made one a little anxious when Phaedra's body was carried out on a bier. Mr. Bruce Winston's costumes were good to see, if a trifle too bright for so sombre a tragedy and the small chorus spoke well. The posturing of the chorus was expressive, but it had the air of an affectation. As a matter of fact in most productions of Greek plays the chorus is allowed to act too much.

It is late in the day to talk about the modernity of Euripides' subjects. At first sight it seems that Aphrodite's act of vengeance for being slighted by Hippolytus who had devoted his life to the virgin goddess Artemis is as remote as the year B.C. 429, but as the play proceeds it can be willingly translated into universal terms, even to Phaedra's guilty passion, her awful revenge and Hippolytus' suicidal determination to keep his oath. Many a drama since then has swung on all, or some, of these pivots.

The Phaedra in this play is not a long part, but it is a good one and Miss Thorndike gave an excellent performance as this—to use a modern term—neurotic queen. There was the classic touch displayed even in the hysteria of her early scenes when Phaedra is "sore stricken by her hidden love," and there was strength and breadth in the final speeches. Mr. Nicholas Hannen's Hippolytus was magnificent in its youth and virility, exhaling a feeling of health and cleanness. The scorn at the nurse's revelation and the scenes with Theseus were finely expressed. Mr. Eugene Leahy's Theseus, thick in voice and tragic in mien, was good and Miss Beatrice Smith did full justice to the part of the old nurse. One of the outstanding things in the production, however, was Mr. Lewis Casson's speech as the messenger at the end. Miss Zillah Carter spoke the goddess Aphrodite's opening lines clearly and expressively and Miss Thorndike appeared again (in the absence of Miss Iris Baker) as the goddess Artemis.

It was a pleasure to listen to Gilbert Murray's beautiful verse in this fine translation. The proceeds of the special matinee go to aid the bi-centenary appeal for Guy's Hospital, and a number of distinguished actresses sold programmes.

V.A.F. AND MR. ALBEE.

Mr. Albert Voyce, chairman of the V.A.F., has received the following letter from Mr. E. F. Albee, President of the B.F. Keith Circuit, New York:

"My dear Voyce,—Yours of Jan. 16, containing the splendid sentiment so expressed, is very much appreciated.

"I feel that we are on the right track to make vaudeville a better and safer institution for all concerned. Your organisation, the V.A.F., is doing splendid work not only in caring for the affairs of the artists, but also your great interest and help in the humane conditions of the unfortunate English vaudeville artists.

"I want to sincerely thank you, and, through you, your organisation, for the fine interest you have always displayed in helping a number of American vaudeville artists who met with misfortune while touring England.

"I am always at your service in any way that I can be helpful."

Mr. Voyce has replied as follows:—

"Dear Mr. Albee,—I beg to acknowledge receipt of your favour dated 26th ult., which has just reached me, and which I shall have great pleasure in submitting to my Executive Committee at its next meeting.

"Arising out of same, may I say that I have received glowing accounts from such artists as Lilly Morris, Dick Henderson, the Five Petleys, Frank Marcelle, the Sutcliffe Family, the Maccaps, etc., of the courtesy and consideration which have been extended by yourself, your confrères, and American artists generally, towards the V.A.F.s visiting the United States, and it is because of this fact that my Executive Committee felt it as their duty to express their high appreciation of the many kindnesses shown towards British artists performing on your circuit. American artists visiting this country, and who may be faced with trouble, can rest assured that we, the V.A.F., are always at their service."

BIRTHS, MARRIAGES & DEATHS.

ROBINS.—On the 6th Feb., at Lyme House, Grove Hill, Woodford, E.18, Therese Alice (Miss Alice Seaman), widow of John William Robins and daughter of the late William Seaman, in her 82nd year. Interred at Highgate.

IN MEMORIAM.

MACKEY.—In loving memory of T. W. Dennis Mackey, eldest son of Chalmers and Dorothy Mackey, who died in Cork, Feb. 26, 1919. Father, Mother, and Brothers, Conn, Myles, and Rory.

ANNALS OF THE THEATRES-ROYAL.

Many interesting facts concerning the authorship and production of plays at the Theatres-Royal in London, the quarrels of actors and managers, and sundry curious anecdotes, are to be found in "The History of the Theatres of London," in two volumes, which is a continuation of a work of the same title, compiled by a Mr. Victor. The dedication is to W. T. Lewis, Esq., acting-manager of the Theatre Royal, Covent Garden, and the period covered is from the year 1771 to 1795, and the first volume was published in 1796. The compiler was Walley Chamberlain Oulton.

The Beautiful Miss Linley.

In the first paragraph, under the heading of Theatre-Royal, Haymarket, and dated June 26, 1771, there is a reference to the famous beauty of her day, who became the wife of Richard Brinsley Sheridan. (the title of the play produced is "The Maid of Bath"), comedian and dramatist. We learn that the fable of the piece was founded on a popular affair which occurred about that time at Bath between Sir W—— L——g and the then Miss Linley, afterwards Mrs. Sheridan. The gentleman paid his honourable addresses to Miss L——; but when the match was judged by her and her friends to be on the point of celebration, the knight abruptly broke off the connection, either from a suspicion that her relations proposed quartering themselves upon him and his fortune, or that ridicule would attend the union of January with May. It is added that as the author "had a fine scope for displaying his inimitable talents for mimicry, the success of the piece is not to be wondered at."

Managers at Variance.

The recent incident that happened in connection with the management of Drury Lane is recalled by a paragraph which states that previous to the opening of this theatre in the autumn of 1777, "the managers were at variance, and it was reported a disunion would take place." Again, during the season of 1783, a misunderstanding arose between Messrs. Sheridan and King, and the latter gentleman, after a reign of one season, was induced to give up the management of Drury Lane and enter into a treaty with Mr. Harris, the manager of Covent Garden.

The production at Covent Garden on March 15, 1773, of one of the few comedies which have survived to the present day, "She Stoops to Conquer; or the Mistakes of a Night," by Dr. Goldsmith, is thus curtly referred to: "Notwithstanding Mr. Colman was afraid that it would not succeed [sentimental comedy being then the rage], this piece met with the applause it deserved."

"The Beggar's Opera."

In the same year there is an interesting news item about "The Beggar's Opera." An uncommon event took place at the opening of the House (Drury Lane) this season. When "The Beggar's Opera" was advertised, Sir John Fielding had the preceding year addressed a card to Mr. Garrick, requesting him to decline playing that celebrated opera on account of its immoral tendency, as it was never played without increasing the number of thieves about this metropolis. But it seems the manager judged the magistrate had stepped rather out of his walk in dictating to the public what was their proper or improper amusements, deeming such authority to be invested in the Lord Chamberlain. Sir John, however, seeing "The Beggar's Opera" advertised for the opening of the house, requested the bench of justices to second his remonstrances, and accordingly another card was sent to Mr. Garrick upon the occasion. But Mr. Garrick persisted, and the piece was performed. Which seems to show that in those days a famous manager could have his own way, despite magistrates and justices.

"The Rivals."

When Sheridan's comedy, "The Rivals," was produced at Covent Garden the author's friends were, it seems, afraid it would meet with an opposition from a "certain quarter, as it was thought by many to have a close connection with the affair at Bath—to which reference has already been made—in which Mrs. Sheridan was the subject of rivalship, and of Mr. Foote's "Maid of Bath," but this was found an idle supposition.

It is worthy of note that the author withdrew the comedy after the first night's representation, some of the scenes being deemed too long, etc. It was afterwards "received with deserved applause."

"The Blackamoor Washed White."

A description, intended to be humorous, of what happened at Drury Lane on the night of February 1, 1776, when a "musical entertainment" in two acts, called "The Blackamoor Washed White," was presented, gives an idea of the occasionally riotous behaviour of an audience in those days. The piece is criticised as being "a most execrable composition," and was highly disapproved the first night. The author, whose name is not mentioned, "having promised that everything objectionable should be expunged," it was repeated. The opposition it met with on the second night, he pretended, proceeded from a factious spleen, occasioned by a personal dislike with the author. On the third night the theatre was turned into a bear garden, and the leading parts of the audience were ranged on either side, marshalled and arrayed as so many well-instructed boxers. Accordingly, when the curtain was drawn up, the signal of battle was given by hissing, clapping, and crying "Off! Off!" and "On! On!" Apollo at last brought over Mars to his side, and the late victorious boxers were beaten out of the field on the fourth night of representation, when the poor Blackamoor, which, notwithstanding the four attempts to be washed white, remained as black as ever) was ultimately denounced and for ever reprobated. Mr. Garrick appeared twice and Mr. King once before the audience were pacified by an assurance of the piece being withdrawn.

Mrs. Yates.

The same season an altercation took place between Mrs. Yates (who is said to have been endowed "with the beauty of the antique statue") and the managers of Drury Lane. The cause of the quarrel was her being announced in the bills to play the part of Lady Townley, to which she could not acquiesce "on account of not having twenty-four hours' notice to prepare a dress suitably elegant." Miss Young, afterwards Mrs. Pope, played the part. Upon Mrs. Yates's first appearance after this dispute, for as such it was referred to in the papers, she addressed the audience as follows: "She hoped what had appeared in the public prints was a sufficient apology for her not playing the part of Lady Townley, but that it should be, as it ever had been, her incessant study to deserve the patronage of the public." It is satisfactory to learn that the lady's excuse was "received with plaudits from every part of the house."

NEW "MIDNIGHT FOLLIES."

Next Tuesday the "Midnight Follies" will re-open at the Hotel Metropole. The book of the new show has been written by Ronald Jeans, with additional numbers by Greatorex Newman, and the music is by Ivor Novello and Wolseley Charles. The cast will include Elsa Macfarlane, Enid Stamp Taylor, Vera Lennox, Angela Baddeley, Zoe Palmer, Dorothy Hurst, Sylvia Hawkes, Claude Hulbert, Eddie Childs, Leslie French, and Carl Hyson and Peggie Harris. The production is again in the hands of Carl Hyson. The "Midnight Follies" is now in its fourth year, and although the new show will retain the essential features of the old shows, an experiment this time will be made with dialogue. Dancing will be the strong element, and the finale will be a resume of the different types of dancing, finishing with the Charlestown, a dance that is all the rage in America.

"THE OUTSIDER"

At Watford.

By arrangement with Frank Curzon and Leon M. Lion, Charles Buckmaster is presenting the St. James's success, "The Outsider." Mr. Buckmaster and Miss Betty Williamson fill the principal parts, Mr. Buckmaster is Racatzy, and gives an exceptionally classic performance. As Lalace, Miss Williamson is an actress of much talent. Throughout she fills her exacting rôle in such a rational and charming manner as to gain the entire sympathy of the audience. Another artiste of distinction is Gladys Head, who is seen to advantage as Madame Klost. Mr. Godfrey Baxter creates a very pleasing impression as Basil. Mr. Drew Carron fills the part of Jasper Sturdel, the eminent surgeon, with all the necessary qualifications one associates with his profession. Quite an amusing character is Mrs. Bennett as Pritchard, the housekeeper. The smaller parts are in the capable hands of Messrs. Edwin Sykes, W. Geoffrey Hill, Walter Heath, and George Granville.

"THE MAN WHO CAME HOME."

At the Richmond Threatre.

Messrs. Henry Edwards and Edward Irvin have constructed an interesting play in "The Man Who Came Home," which is extremely well done, and excellently played.

Mr. Edward Irwin is subdued and gentle as the father Grosvenor; Mr. Henry Edwards scores a decided success as Denis Trevor, while Miss Chrissie White is both sympathetic and charming as Mary Lattimer; Mr. Tom White is capital in light comedy scenes with Miss April Dawn as Lydia Macmichael. Mr. Tom Ronald is a satisfactory Monte, and is unobtrusively clever; Lady Macmichael finds a happy exponent in Miss Elsie Maynard; and the play is presented very efficiently by Mr. Henry Edwards. The audience gave it a most encouraging reception, and the Mayor of Richmond (Councillor Howitt) welcomed Mr. Edwards and his company on behalf of the Royal Borough.

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FROCKS AND FANCIES.

First nights, dress shows, a hurried rush to Paris to look at more frocks. What a week! It's difficult to tell you all there is in my mind about frocks and frivolities and other interesting things, small and trivial. Margaret Bannerman and Mistinguett, Lilian Davies and Spinelly seem fighting for first place, and my pen won't run over the paper quickly enough to get it all put down in black and white.

The Grand Duchess.

Being a patriot, I'll begin with my own country first. Every seat was taken at the Globe for the first night of "The Grand Duchess," and Margaret Bannerman looked as lovely as ever even though a little unfamiliar with her olive complexion instead of the usual milk-and-rose one. Her frocks, of course, were of the gorgeous order as befits a Grand Duchess, and I thought the Chinese green one in the first act quite lovely on the stage! There was a slim silver underskirt, and over that a tunic, much embroidered and encrusted with diamenté, which was slit at the sides; this was of green and so were the flowing cape-like sleeve draperies that fell to the hem of the frock.

In Paris.

I wonder what the real Russian royalties who work for their livings thought about the play—it ran in Paris first, of course. Whilst I was there I went to see one firm, the three partners of which are composed of two princesses and a countess who was formerly Maid of Honour to the dowager Empress of Russia. Here I was shown some of the frocks which will be worn this summer, and I liked one in particular, a simple little white satin with slightly full skirt, and a bunch of old-world flowers made of feathers placed on one shoulder. But it was at the Casino de Paris, where the most wonderful of revues with Mistinguett in it, is on, that my eyes were dazzled by the lovely colour schemes. Here they have dispensed with the ordinary curtain, and one of gold lace is pulled across the stage by a bevy of beautiful chorus girls.

Another Russian Show.

Not all the Russian aristocrats who work for a living congregate in Paris, and some quite attractive and quite reasonable frocks were shown me at Francois Duret's (in real life the firm is Princess Galitzine and the Baroness Stoeckl) in Maddox Street. We all felt quite uneasy when the princess brought in a little chiffon frock printed in black and white, with a pretty full skirt, and scrumpled the whole thing up in a ball in the palm of her hand; but it shook out and was none the worse for its experience! This was to demonstrate how the frock, with its little white slip, could easily be folded up and packed in an ordinary hand-bag. What a boon to those of us who like to travel "light." I only wish more of our clothes were of that variety.

The Gaiety First Night.

What enthusiasm, what clapping, and what a shoal of flowers flung on to the stage at the Gaiety first night when "Katja, the Dancer," made her debut. I have never seen such an array of wonderful evening wraps, glittering and glimmering with brocade and lace, with feather trimmings and fur collars and bands. There was that lovely primrose yellow velvet one, collared and cuffed with white fur, and lined with a marvellous glittering embroidery, and that most attractive viola-coloured one bordered with ostrich feathers that Ivy Tresmand wore. I loved the inside of this—just a mass of palest pink roses sewn on closely in rows that looked perfectly lovely against the iris mauve of her frock, which was made in four huge petals, each one decorated with conventional iris flowers, and buds and leaves in silver.

Other Frocks.

I rather liked Ivy Tresmand's first act frock cut on the same principle, but with a stencil pattern dusted with silver on each of its four hanging panels. Quite pretty, too, and an exponent of the latest fashion—evening frock and cloak to match—was Rene Mallory's lilac and silver broche with both dress and cloak, chinchilla-trimmed. But the suit I really coveted was Ivy Tresmand's last-act one—a plain little threequarter coat and frock with the new turn-down rounded collar just peeping beneath, and a dear little hat, made in that pinky red which is so much in evidence at the Paris shows.

Hats of To-morrow and the Day After.

Will the big hat really become as universal as the little one has been? That's the question that we're all asking just now. Some people say that it will because so many men like it. My experience has been the reverse. Most of the men I've spoken to on the subject say they infinitely prefer the small, neat hat to the big one. One of the reasons given was quaint—perhaps you can guess it. However, we shall see! Meanwhile Paris has prepared hats both large and small. At Jane Blanchot's they showed me small hats for spring of mingled straw and felt, and sometimes they had a tight little bunch of flowers at the side—sometimes a closely mounted little spray crawling up from the narrow brim to the high crown. I saw an adorable little shape with a prim little row of georgette flowers at the back, and one on each end of the ribbon scarf with which it was to be worn. Large hats are usually of crin, black, or the violine they're so made about there. The prices? Beyond most of us, I can tell you!

The Band.

It was at an athletic club dance—one of those affairs in Paris where French officers dance with English girls, and Englishmen waltz with French or Russians, that I suddenly looked towards the orchestra and found a quartette of girls with picture hats of pink and blue satin with a rose-perched coquettishly over each left ear. They were very much made up with grease paint, sported a beauty spot on each cheek, and a narrow bracelet of tightly packed flowers round each right arm. And how they played. Perfect time, perfect rhythm, and such vim and go that even the most unwilling feet found it difficult not to get up and take the floor. They had been on the stage, I heard, had fallen on bad times, had practised their various instruments hard, and were now in much demand for various small dances, and had even played at Olympia.

Bead Successors.

Have you seen the new sequin? One of the eight wedding frocks that Eve Valere was showing one day for prospective brides—engagements are coming thick and fast just now—had lines of these in gold all over it. It is a sun-ray sequin cleverly stamped into little points. Much more effective was a trimming composed of circles of tiny seed pearls each centred by a wee little sea shell of the snail order. These two things are to some extent ousting the bead.

Sketches and Masses.

Beads there are, however, but instead of the long lines of beads and bugles there are sketchy embroideries of beads so small that they make your frock look spangled, with a big flower or so here and there made in the tiny coloured beads sometimes slightly padded underneath.

A New Notion.

A great many of the new plain kasha coats are slit from the hem to the waist at the back. Beware of them if you are not of the straight up and down variety. A prettier notion I found on a going-away coat of the new squashed raspberry colour with the faintest possible overcheck: where a centre seam might have been the coat was laced together from collar to hem with a speckled pink silk cord. The collar, by the way, was made of strips of gazelle joined by strips of gold tissue.

WIMBLEDON THEATRE.

A large audience had a surfeit of laughing on Monday night at one of the cleverest farces ever produced, "It Pays to Advertise." The merriment commences with Act 1, and continues right through until the curtain falls on Act 3. The company is one of all-round excellence. Mr. Cyril Smith played the part of Rodney Martin with the requisite dash and abandon. He was well supported by Mr. Paul Cavanagh as the advertising expert and Ambrose Peale, who kept the ball of laughter running along merrily. Mr. Clifford Pembroke as Sir Henry Martin, was capital. Miss Judith Nelmes was a bright and fascinating Mary Grayson, and Miss Peggy Morrow was an engaging villainess. The other parts were all in good hands. Mr. Alec Alves was the pompous butler, Johnson, Miss Germaine Arbyn a pretty servant, Marie, Mr. Robert Ashby as William Smith was amusing, as was also Mr. T. Gordon Blyth as Ellery Clark. Mr. Jack Minster did well as Charles Bronson, as did Mr. Tom Squire as George McChesney.

"THE CREAKING CHAIR" AT BRIXTON.

South London Theatre-goers are experiencing a great treat this week. C. Aubrey Smith and Sam Livesey are appearing with practically the original company in "The Creaking Chair." The former in conjunction with Martin Sabine in presenting the play, and on Monday evening it had an enthusiastic welcome from a crowded house.

C. Aubrey Smith plays the principal role of Edwin Latter, and he gave a performance that one would expect from such an artist. Sam Livesey, too, excelled as "Hart," the detective. Casha Pringle acted without the slightest affectation the rather difficult part of Anita Latter. Fabia Drake was very sincere as Sylvia. The humour rested largely on the shoulders of Guy Buckley, Matthew Boulton and Olga Slade and their sallies caused much merriment. Other parts were in the capable hands of Claude Bailey and Reginald Dance.

Concert party artists in search of good numbers for the forthcoming season should call on or write to Messrs. Ascherberg, Hopwood and Crew, Ltd., 16, Mortimer-street, W.1. This well-known firm will be pleased to forward any of the following numbers, all written by Dudley Beresford, and which are a special feature of their up-to-date catalogue: "Silver Stars," music by Gwendolen Coleridge-Taylor; "I Heard You Sing," music by Noel Johnson; "England, Land of the Free!" music by Charles Harriss; "Love in Summer-time," music by Geo. Denton.

"Eat More Fruit"
Sung by Ernie Mayne.

"SMARAGDA'S LOVER."

Dramatic Phantasmagoria, by W. J. Turner. Presented by the Three Hundred Club at the Court Theatre on Sunday, February 22.

Voice of Smaragda's Lover ..... Ernest Milton
Sir Leo Edward Meyer ..... Alexander Sarner
Dumbell ..... Osmund Willson
Arthur Medulla ..... Melville Cooper
Percy Parsons ..... Cyril Vane
Mr. Fortnight-Taylor ..... Cecil Brooking
Mrs. Fortnight-Taylor ..... Amy Veness
Mr. Pilbery Flower ..... John H. Moore
Lady Torrent ..... Madge McIntosh
Miss Maud Torrent ..... Elizabeth Pollock
Sylvester Snodgrass ..... Godfrey Winn
Miss Smaragda Snodgrass ..... Mary Kellas
Mr. A. de Bomph ..... S. Esmé Percy
Lord Simon Snodgrass ..... D. A. Clarke Smith
Sebastian Snodgrass ..... Peter Creswell
The Prime Minister ..... Harold Scott

"Smaragda's Lover" was published by Chatto and Windus a month or two ago (price 5s. net), and we went to the Court Theatre on Sunday last interested to see if a producer and a capable company could make anything of this chaotic play. They couldn't, and, in company with most of the audience, we left the theatre as confused as after reading it. Who (or what) is Smaragda's Lover? In stage language, he is a "voice off," who speaks some finely written blank verse as a prelude and epilogue to the play. But for this exalted note we could imagine that Mr. Turner is a young playwright who enjoys a good rag. A dose of Chekof had given him an idea for a full-blooded burlesque, in which modern politicians and yearning young men and women could be pilloried and held up to ridicule. Someone in the play talks of life as a grand charade. This is a fair description of "Smaragda's Lover." It would be good fun in a drawing-room, but hardly stands the strain of a serious-minded production and publication in book form. And it is surely *vieux jeu* to belabour the hard-worked Albert Memorial, and even the Liberal Party!

We can give a faint idea of the play by indicating some of the visitors to Sir Leo Edward Meyer's musical evening. Arthur Medulla, a Liberal M.P., who treats any gathering of one or two as a public meeting, is an early arrival with Percy Parsons, the fairly harmless private secretary to the Prime Minister (apparently a Tory). The Prime Minister himself arrives later, and is kidnapped by a lady who is unable to get a peerage for a profiteer who has promised (in return) a quarter of a million for a National Theatre. Others include an effeminate young man in a coloured jumper, who recites his own vers libre, and is made the Poet Laureate; a dreadfully ineffective gentleman who is called a dramatic critic; a foreign composer with very strange manners; an old gentleman who is still in the eighteenth century, and bears a faint resemblance to the Count O'Dowda; a terribly bred young woman; and Smaragda herself. Smaragda we don't profess to understand. She has long conversations with herself in the looking-glass, and is apparently satisfied with a visionary love affair with a star that appears whenever her "lover" speaks. At the end the company is driven to the cellar by the sound of a bomb, which has long been expected by Mr. Pilbery Flower, the editor of "The Situation," who has urged the nation that in the next war it will be necessary to strike first!

There were some good lines and an occasional bright moment, but for the most part the play was dreary. Several of the performances were good. Mr. Alexander Sarner's quiet methods as the host were quite effective, and Mr. Melville Cooper was very amusing as the Liberal M.P. Miss Elizabeth Pollock spoke well, and Mr. Harold Scott's clever composite portrait of a Prime Minister stood out as particularly noticeable. Mr. John H. Moore, Mr. S. Esmé Percy, Mr. Osmund Willson, and Miss Madge McIntosh also acted well.

The play was produced by Mr. A. E. Filmer.

The Greater London Repertory Company, which is under the direction of Miss Lilian Moubrey and Miss Winifred St. Clair, was unfortunate on the occasion of its first performance, which was given on Friday, the 20th, at the Masonic Hall, Wimbledon. Four little sketches were announced, but owing to the illness of Miss Moubrey, who was unable to appear, two of them had to be omitted. In their place Mr. Gordon Douglas, of the Old Vic Co., gave four recitations, his first being a scene from "The School for Scandal": his second an amusing little trifle, "Dividing An Apple"; the third a dramatic Italian love tragedy; and his fourth the well-known sermonette on "Old Mother Hubbard." In each of these recitals he was very good, and was well applauded. The remainder of the programme was the two other sketches. The first was called a drama, and was written by Miss Winifred St. Clair, and entitled "The Brief." It dealt with a visit paid to a lady barrister by the "other side" in a slander action in which she is briefed for the plaintiff. This old roué endeavours to persuade counsel to lose the case by threatening to give proofs of his entanglement with her mother, which he says he will reveal. The action is worked up to a high emotional pitch, and ends with a curse from the woman, who cries out for the death of the blackmailer, who at once falls dead from an apoplectic fit. Miss St. Clair gave proof of her abilities as a clever actress, and Mr. Douglas James was excellent as Gilbert Carmichael. Miss Triloy Stuart Fraser did well in the small part of a lady doctor. The other sketch was a comedy by Sewell Collins called "Help! Help!!" in which two tenants of a block of flats have some amusing intercourse over the telephone. Miss Juliet Mansel was pert and pretty as the lady, Mr. Charles Maunsell a bright young admirer, and Mr. Ralph Neal a capital hall porter.

"KHAKI"

At the Hammersmith Palace.

"Khaki," the entertaining burlesque which fills the bill so admirably at the Hammersmith Palace this week is no less than the epic of that great favourite Jimmie Josser. Nine stanzas there are and fearsome are the tales of his "derring do" therein (not the least of which surely is to rise from private to the exalted rank of Sergeant-major in twelve short months). Josser, Ernie Lotinga, and laughter are synonymous terms as "Khaki" once again proves. Make his audience laugh, Ernie Lotinga surely does, whether as private, corporal or e'en sergeant major;—in camp, in hospital; yes, even in the unlikely surroundings of an internment camp in Germany. Every incident gets its true comedy value.

Around him is gathered a company who keep up the high standard. Special words of praise are undoubtedly due to Messrs. Ellis Carlyle and Fred Johns—the one as a cheery Tommie the other as one of the grousing kind. Mr. Lionel Scott's study of an irascible sergeant-major is also a gem in its way, earning for its protagonist a special volley of applause. Lieut. Graham, played in manly fashion by Mr. George Cunningham; Kitty Graham, made a sympathetic heroine by Miss Felicia Firmin and Captain Partridge enacted at short notice by Mr. Fred Gretton are all embodiments which leave a good impression, whilst that experienced artist Mr. Adolph Luck puts in a finished character sketch as a bloodthirsty apache. Other parts are capably portrayed by Miss Daisy Norman, Miss Rie Costa, and Messrs. Arthur Reynold and Lawrence J. Lawrence.

THE OLD VIC.

"A Winter's Tale" Revived.

Such is the genius of Shakespeare that with one of the crudest plots in dramatic literature "A Winter's Tale" is still attractive. One does not want to see it as often as "Twelfth Night," for instance, but there is no mistaking the appeal of the middle scenes in Bohemia, which have a quality as idyllic as anything Shakespeare wrote. In a hurried production the full value of these scenes cannot be expected. Perdita and Florizel, and the shepherds and shepherdesses are pure Dresden, and a week or two of rehearsal cannot produce this effect, even if the material is there all right.

It is a pleasure to welcome Mr. Robert Atkins back to the stage as an actor, and his Autolycus was richly humorous. How well he caught the good-humoured mannerisms of this delightful rogue, and with what mock splendour he played the courtier to the shepherds! This was good comedy. Another excellent performance was Mr. John Garside's old shepherd. The humour and pathos of old age were perfectly blended in this fine characterisation, and the speech he has to make after Polixene's absurd denunciation was full of feeling, and was deservedly loudly applauded by the audience. Florizel's romantic lines were finely spoken by Mr. John Laurie, but Miss Elizabeth Owen, although she looked pretty and young, hardly realised the possibilities of the part of Perdita.

Mr. Ernest Milton's first part on his return to the Vic. is one that suits his picturesque personality to a degree. For Leontes, despite all his unreasonable jealousy and absurdity, is worth playing, and repays an actor for his attention. Mr. Milton has his faults—one is the constant overstressing of certain words—but he is never afraid to act. He realised most of the dramatic possibilities and all of the melodrama in Leontes. Miss Marie Hey was superb in her big scene as Hermione, and the strength and dignity of the speech at her "trial" were magnificent. Miss Olivia Burleigh did well as Paulina, and Miss Molly Francis, in a small part, is to be commended for her beautiful elocution.

Mr. Andrew Leigh, Mr. Kingsley Baker, and Mr. Hilary Fisher-White acted well, and Miss Doris Kealey and Miss Frances St. Barbe West sang charmingly at the shepherds' dance.

ORCHESTRAL NOTES.

B. FELDMAN & CO.

Miss Jessie Filer's Astoria Ladies' Dance Band has just returned from the Continent, where they have been making special features of "Jealous," "After the Storm," "California, Here I Come," and "From One Till Two." They will feature these popular Feldman hits in England. The band is a delightful combination, and does full justice to these excellent numbers.

Victor Vorzanger and his popular Band at East Ham Palais de Danse are making regular features of "After the Storm," "Jealous," "In a Little Rendezvous," "In Shadowland," and "You're in Love with Ev'ryone." Patrons of the Palais agree that a finer band or finer music couldn't be procured anywhere.

The famous London Celebrity Band, which delights Merseysiders, boast an all-Feldman programme, and broadcast the Feldman latest winners from the Liverpool station on February 24, to the satisfaction and pleasure of listeners-in all over England. One of the many Press tributes paid to this band is that they play dance music as it should be played, and that they are recognised exponents of rhythmic, syncopated harmony.

"Eat More Fruit"
Lawrence Wright Music Co.

"THE BARTON MYSTERY"

At the "Q" Theatre.

Nine years have elapsed since the original production of Walter Hackett's play at the Savoy, and as an interesting experiment Mr. de Leon has put it on for a short season here. The play is produced by Mr. G. W. Fay. It is splendidly interpreted throughout and mounted with scrupulous care. Mr. Leon has engaged a capital company for the production; Mr. H. A. Saintsbury essays the late Mr. Harry Irving's part of Beverley, and is completely successful. His nervous impersonation with his gossip of "psychic ether" is a wonderful bit of acting. Another great success is scored by Mr. Roy Byford. Nothing could be better than his assumption of the henpecked Sir Everard Marshall. Miss Buena Bent gave a fine reading of the unscrupulous Helen Barton. The scene in Act 1 in which she vows revenge and scorns all pity is a wonderful example of her art. Viola Compton, as Lady Marshall, takes a prominent place in the production, and she is a great asset to the cast—nervous, apprehensive, and pathetic in turn. Miss Mary Merrall won all hearts as Ethel Standish, acting with restraint and discrimination. Charming, too, is Miss Delia de Leon as Phyllis Grey. The Dennis O'Mara of Mr. W. G. Fay is excellent, while Mr. Terence O'Brien has added to his laurels in the character of Richard Standish. Mr. Gerold Jerome, as Harry Maitland, played exceptionally well. "The Barton Mystery" met with a reception which certainly justified its revival.

"YOICKS"

At the Grand Theatre, Croydon.

Produced by the David Horne Productions, Ltd., "Yoicks," at the Grand Theatre, Croydon, this week, has had a very hearty reception. The producers have spared no pains to make the revue a success. The J. W. Jackson's Twelve Royal English Dancers are a distinct attraction, and their clever work is highly appreciated. The cast includes Miss Renee Mayer, whose songs and acting are much admired. Miss Vera Hurst and Miss Irene Booth also score with their songs. Mr. Marriott Edgar and Mr. Wilfred Watson are responsible for the comedy, and their efforts are well rewarded.

The orchestra, under the able direction of Mr. Clifford Greenwood, gives efficient support. The production is touring under the management of Mr. George E. Carleton.

THE INTERNATIONAL THEATRE SOCIETY.

The two mediaeval Flemish plays produced at St. George's Hall on Sunday evening last by this enterprising society certainly fulfil their description on the programme as "gems of Dutch literature." They are altogether delightful, and the Sunday Players are to be congratulated upon the beautiful presentment of the two plays.

"Lancelot of Denmark," in its translation by Dr. P. Geyl, is instinct with poetry. As summed up by a prologue and epilogue it tells a pathetic story of true love: of the chaste devotion of Sandareen, a maiden of lowly birth, to the high-born knight Lancelot; and how the knight, repulsing with harsh words the lady's love, languishes and dies. The verse is very moving, and there are intervals of naïve comedy that are deliciously human and refreshing. The long and somewhat difficult part of Lancelot (for it is very much on the one key of unrequited love) was well played by Mr. Wilfred Fletcher. He has a fine resonant voice, speaks the rhymed couplets appreciatively, and in the tenser moments acted with much power. Miss Josephine Wilson made an appealing figure of Sandareen; Lancelot's mother was capably played by Miss Lilian Moubrey; and there were two distinctly amusing performances from Mr. Arthur Ewart and Mr. Cecil Trouncer as the knight and his forest ranger.

"Mary of Nimmegen," a play of a slightly later period, translated by Mr. Harry Morgan Ayres, was rather more involved. It deals with that favourite stock villain of the Middle Ages, the devil, and the exercising of his lures upon Mary, a young maid of Nimmegen. It is a charming picture of village life, and there is a fascinating little mystery play. Mr. Lewin Mannering gave a very witty and polished study of the devil. Mary was played effectively by Miss Ethel O'Shea, and Miss Alix Grein as the Aunt, Mr. E. G. Cove as the Uncle, and Mr. Arthur Ewart as the Pope, all helped to complete the picture.

The plays were both produced by Miss Alix Grein, to whose credit were also due the simple, artistic settings.

T.O.T. PHILHARMONIC SOCIETY.

On Thursday, the 19th inst., for three nights, at the Scala Theatre, the T.O.T. Philharmonic Society presented "H.M.S. Pinafore" and "Trial By Jury" with great success. The company is certainly a talented one, whose members have shown considerable appreciation of the Gilbert and Sullivan spirit. Miss Madge Cook, as Josephine, was particularly well cast; and others who excelled include Mr. Thomas Dean, Mr. Alec Pleasance, Mr. John Priestley, Mr. John Waddington, Mr. George Nicoll, Mr. Cyril Cocker, Mr. James Tolman, and the Misses Queenie Thomas and Miss Florence Harris.

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THEATRICAL GOSSIP.

Gallery First Nighters' Dinner—O.P. Club to Entertain John Barrymore—"On with the Dance"—Happy Returns.

O.P. Club and John Barrymore.

The O.P. Club will entertain Mr. John Barrymore, in congratulation upon his great success as Hamlet, on Sunday, March 29, at the Hotel Cecil. Mr. Israel Zangwill will preside.

"Patricia" at the Strand.

New numbers for "Patricia," when, with Miss St. Helier in the cast in the place of Miss Cicely Debenham, it transfers to the Strand Theatre next week, will include "Where There's a Will There's a Way," a Dorothy Dickson-Billy Leonard dance duet, and a song for Miss St. Helier in Act III. Both numbers are by Austin Melford and Geoffrey Gwyther, the former "scored" by the Savoy Orpheans' orchestrator.

Happy Returns.

Mr. Andre Charlot definitely states that both Miss Beatrice Lillie and Miss Gertrude Lawrence will return to his management in April, in a West End production.

"On With the Dance."

Mdlle. Alice Delysia is busy rehearsing for Mr. C. B. Cochran's new revue "On With the Dance," which opens at the Manchester Palace on March 16. Supporting her in an excellent company are Hermione Baddeley, Joan Clarkson, Greta Fayne, Ernest Thesiger, Terry and Pat Kendall and Nigel Bince, and she will be partnered in the ballet by Lernide Massine. After playing four weeks in Manchester, the revue will be transferred for a fortnight to the New Empire, Liverpool, which opens on March 9, and afterwards to the London Pavilion on April 26. Mdlle. Delysia told an "Era" representative that she was delighted with her part. Rehearsals had been proceeding without a hitch and she thought the show should be "wonderfully successful."

"The Maid of the East."

In March, Messrs. Sydney Bransgrove, Cecil Murphy, and Frank Skinner, in association, are sending out a short tour of "The Maid of the East," a comic opera, the book and lyrics being by Davy Burnaby and the late Edward Lauri, and the music by William Neala the composer of "Peri." The theatres to be visited include the Empire, Liverpool; Palace, Manchester; Alhambra, Glasgow; and the principal theatres and music-halls (playing once nightly) of Birmingham, Newcastle, and other leading towns. A strong cast has been engaged including Fred Kitchen, Christine Roy, Doris Rogers, Nelly Carlyle, Leonard Underwood, and Frank Farrell.

It is proposed to stage "The Maid of the East" in the West End as soon as suitable arrangements can be made. The production is entirely British.

Brixton Bookings.

Mr. Mason, manager of the Brixton Theatre, has arranged an attractive number of bookings, including Henry Edwards in "The Man Who Came Home," "The Cingalee," "The Wandering Jew," "It Pays to Advertise," and "Yoicks."

"The Market Price."

Mr. Ernest Lotinga is producing an American play entitled "The Market Price" at the Grand Theatre, Fulham, on Monday next, with a matinee on Thursday at 2.30. The play will be presented once nightly. The artists featured are Lauderdale Maitland, Janet Alexander, and Kathleen Barbor (Mrs. Ernest Lotinga), supported by a cast of well-known West End artists.

Gallery First Nighters' Dinner.

The 22nd annual dinner of the Gallery First Nighters' Club will be held at the Restaurant Frascati on Sunday, March 8, at 6-30, with the President, Mr. Leslie Bloom, in the chair. Mr. George Tully will reply to the toast of "The Drama," and Miss Edith Evans to that of "The Visitors." Other guests will be Lilian Braithwaite, Cathleen Nesbitt, Gwen Ffrangcon-Davies, Mary Clare, O. B. Clarence, Holman Clark, Lawrence Anderson, Frank Cochrane, and Frank Cellier.

"L.S.D."

Thursday evening of next week (March 5) is confirmed as the date of the Fortune Theatre production, by Ida Molesworth and Templer Powell, of "L.S.D.," Espinosa's sixteen-scene revue.

Peter Pan.

Owing to Miss Marguerite Morton having sprained her ankle while "flying" in this play at Liverpool, the part of Wendy was played in Glasgow by Miss Gwen. Evans, who proved to be a most capable understudy.

"The Vortex."

Sir Alfred Butt has completed arrangements with Messrs. Alban B. Limpus and Charles Kenyon, whereby Mr. Norman Macdermott will transfer Mr. Noel Coward's play "The Vortex" from the Royalty Theatre to the Comedy Theatre on Monday week, March 9. "The Vortex," which has just passed its first hundredth performance, will be presented with the original cast, including Miss Lilian Braithwaite and Mr. Noel Coward.

"Buy A Daffodil."

To-day is "Daffodil Day," when the yellow flowers will be sold throughout the Metropolis on behalf of Dame Ellen Terry's appeal for the Braille and "Servers of the Blind" League. The immediate purpose of the appeal is the opening of the Ellen Terry National Homes for Blind Defective Children, and all members of the profession are urged to rally to her support. To-day's duty is to "Buy a Daffodil."

A "Primrose" Success.

Miss Vera Lennox is now playing the part of "Pinkie Peach" in "Primrose" at the Winter Garden Theatre, during the temporary absence of Miss Heather Thatcher, who has been ordered to Madeira by her doctor. Miss Lennox, who has been playing another part in "Primrose" during its run at the Winter Garden, and has appeared in four previous shows at this theatre, provides a good foil for the comicalities of Mr. Leslie Henson, and she has definitely established herself as a light comedienne.

Miss Lennox, who has been seen in several revues at the Vaudeville Theatre, and played Miss Ena Grossmith's part in "Tilly of Bloomsbury" both on the stage and the screen, made her first London appearance in "The Swineherd and the Princess," a children's play at the Court Theatre. Miss Lennox was born in London.

Co-Optimists' "Au Revoir."

There is a heavy demand for seats for the Co-Optimists' last performance of their London season at the Palace Theatre to-night. The present programme having proved the most popular of the nine, little change will be made for their farewell performance.

Every effort will be made to comply with requests for particular numbers from former programmes. In the case of single turns, which can be varied without delaying the entertainment, members of the audience will be asked to "catch Davy Burnaby's eye," and shout for their favourite songs. The six months' provincial tour will open at the Palace, Manchester, on Monday.

Blinky Bill in "The Belle."

Mr. Johnnie Schofield, jnr., finished his pantomime engagement at the Prince's Theatre, Bristol, last Saturday, and rejoined Mr. Bannister Howard's "Belle of New York" Company at the Hippodrome, Stockton, on Monday, to take up his old part of "Blinky Bill."

Mr. Otto Culling's Retirement.

Among those present at the luncheon to Mr. Otto C. Culling at the Prince's Restaurant last week, a report of which appeared in our last issue, we omitted to mention the name of Mr. Fred W. Warden.

"The Tyrant."

Matheson Lang's new production of Rafael Sabatini's "The Tyrant" will be given a preliminary week in the provinces before coming to town, and the Royal, Birmingham, will see the premiere of the play on March 9. It will be presented at the New on Wednesday, March 18. Henry C. Hewitt, who scored such a great success in "Carnival," will play Raminez, the confidant of Brigia, and Cecil Cameron will be Agabito Gheradi, the ibographer of Cesare.

Sunderland's Memorial to Irving.

Mr. Percy Burton, now representing Sir John Martin-Harvey, who is due to visit the Empire, Sunderland, early next month, is at present staying at Roker, the Wearside seaside resort. He was with the late Sir Henry Irving when that actor, twenty years ago, was presented with the Freedom of the Borough of Sunderland in honour of his first appearance there on any stage forty years previously. It is suggested that Sir Martin-Harvey during his coming visit should be asked to unveil a memorial to Irving which is likely to be provided by those townsmen who were admirers of the late actor, and who have been called together by the Mayor of Sunderland to decide what shape such memorial shall take.

Repertory in Jersey.

The management of the Opera House, Jersey, have entered into an arrangement with Mr. Dave Cohen of 19, Charing Cross Road, to run a season of repertory, commencing March 9 next, comprising the biggest West End successes. The cast engaged includes Marguerite Cellier, Jean Child, Eleanor Stuart, Marjorie Harwood, Zilla Bartlett, J. E. Stevenson, Sidney Grant, Wilfred Compton, Harry Kerr, Rex. Alderman, and Leonard Clarke. Mr. Graham Pockett has been retained as producer. The opening attraction will be "Diplomacy," followed by "The Knave of Diamonds" and "The Faithful Heart."

Revival of "Iris."

In the forthcoming revival of Arthur Pinero's play, "Iris," at the Adelphi, the title part will be played by Gladys Cooper, and Henry Ainley will be the Maldonado.

Mr. Hugh Roberts.

Mr. Hugh Roberts, General Secretary of the National Association of Theatrical Employees, is standing as a candidate for the Mile End Division for the L.C.C. elections on March 5. One of the main causes for his decision to stand was the attitude adopted by the L.C.C., when an application was made on behalf of the Varieties in London for the removal of the anomalies in connection with the drinking licence.

Last Nights of "The Dream."

"A Midsummer Night's Dream," which has been doing big business at Drury Lane, will finish there on Saturday week, March 7. Rehearsals of the new musical play, "Rose Marie," the cast of which will include Billy Merson, Miss Edith Day, and Mr. Derek Oldham, are in full swing, and the first performance will take place during the week of March 16.

The Actors' Club.

A thé dansant has been arranged to take place next Friday, March 6, at 4.30, at the Club premises, 98, Charing Cross Road, W.C. 2. The last dance, held on St. Valentine's Day, at which Miss Lisa Coleman acted as hostess, was one of the greatest successes of the season, over seventy people being present. Another dance, with extension until three a.m., will be arranged for St. Patrick's Night.

Catholic Stage Guild.

The next At Home of the Guild will be held at the offices, 2, Robert Street, Adelphi, on Monday, March 2, from 5 to 7. The hostess will be the late Secretary, Miss Margaret Mackenzie.

The proposed Club is gradually attracting support, but the Guild would be glad to hear from more intending members as soon as possible. The subscription for members (professional) will probably be half a guinea a year, while friends can join as patrons at a guinea a year.

"The Rat's" Tale.

Mr. Bannister Howard travelled down to Crewe on Monday last to see the first performance of his company in "The Rat." On entering the hotel to book a room, one of the chambermaids, on hearing it was Mr. Bannister Howard, immediately rushed into the Service-room exclaiming "Girls, the Rat has arrived!" It was a good omen for the night and the play had a most enthusiastic reception.

Saving the Situation.

The George Edwardes Company which is presenting "The Merry Widow" at the Grand Theatre, Southampton, were placed in a difficult position on Monday when two of their principals, Miss Marguerite Ronald "The Merry Widow" and Miss Vera Macdonald "Natalie" were laid up with 'flu. The situation was saved by the arrival from town of Miss Effie Mann and Miss Pamela Baslow, who played the parts excellently. Both ladies received an ovation from the crowded house.

"Anyhouse."

Miss F. Tennyson Jesse's new play "Anyhouse" will be produced at the Ambassadors Theatre on Thursday, March 12. In addition to the names already published, Miss Doris Scott, Miss Dora Gregory and Miss Laura Smithson will be in the cast. Mr. Tom Nesbitt, who will play an important part, is the brother of Miss Cathleen Nesbitt, and has been playing for a number of years in the States, where he has made a great name. Miss Doris Scott has gained her experience with the Irish Players. The play will be produced by H. M. Harwood, husband of the dramatist, and part author with her of "The Pelican," the highly successful play now running at the Ambassadors, which is to be transferred to the Royalty on March 9.

A Clever Playlet.

The first performance of a neat little one-act domestic comedy entitled "The Co-opportunists" was given at the Institut Français, South Kensington, on Wednesday evening of last week, and the author, Miss Mary G. Saunders, had every reason to be satisfied with the hearty applause and laughter which greeted her first essay in play-writing. The play was ably produced by the authoress and capably acted by the members of the Institut Français Dramatic Club.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Marie Blythe, Saturday, Feb. 28.
Bessie Slaughter, Sat., Feb. 28.
E. V. Page, Saturday, Feb. 28.
Hole Hamilton, Sat., Feb. 28.
Robert Fisher, Sat., Feb. 28.
Harry Nicholls, Sunday, March 1.
Alfred Cragg, Sunday, March 1.
Rachel Lowe, Sunday, March 1.
Marjorie Fulton, Sun., March 1.
Albert le Fre, Monday, March 2.
Vera Beringer, Monday, March 2.
Ada Reeve, Tuesday, March 3.
Fewlass Llewellyn, Thrs., Mar. 5.
F. W. Purcell, Thurs., March 5.
Will Bishop, Saturday, March 6.

"NO, NO, NANETTE!"

At Glasgow.

A Musical Comedy in Three Acts. Book and lyrics by Frank Mandel, Otto Harbach, and Irving Cæsar. Music by Vincent Youmans. Produced for the first time in Great Britain at the Alhambra Theatre, Glasgow, on Monday, Feb. 23.

Pauline ..... Gracie Leigh
Sue Smith ..... Marie Hemingway
Nanette ..... Binnie Hale
Billy Early ..... George Grossmith
Tom Trainor ..... Seymour Beard
Lucille ..... Irene Browne
Jimmy Smith ..... Joseph Coyne
Betty ..... Joan Barry
Winnie ..... Florence Bayfield
Flora ..... Vera Pearce

Messrs. Herbert Clayton and Jack Waller's new production received a most enthusiastic welcome from the Glasgow public on Monday, and the success in this country of this American production seems assured. The story runs on the familiar lines of the deceiving husband who is ultimately brought to book, and who has to pay through the nose for his three departures from the straight path. As the husband, Jimmy Smith, Mr. Joseph Coyne has a part that suits him excellently, and not a point is missed, while his share of the catchy songs and the lively dances was well done, and the Glasgow public were in a more than usually greedy mood on the opening night, encores being numerous. As Jimmy's wife, Miss Marie Hemingway acted with quiet effect in the early scenes, and blossomed out into a gay butterfly when she awakens to the fact that her husband is squandering his money elsewhere. Mr. George Grossmith as Billy Early, the lawyer, who undertakes to straighten out Jimmy's difficulties with his flirtatious females, and only lands him deeper into the mess, was in good fettle, and sent the smart dialogue of his part across with telling effect. Billy's wife, Lucille, is of a different type from Jimmy's, and getting rid of her husband's surplus wealth, before he has the chance to squander it on riotous living, is her main object in life. In this part Miss Irene Browne was charming, and her worldly wisdom on the control of husbands in general, raised many a hearty laugh. The popular hit of the evening was Miss Binnie Hale in the part of Nanette, and her now winsome and now audacious style caught the audience's fancy from her first entrance. Her pathetic complaint that her every wish is met with "No, No, Nanette," and that she is being specially brought up "to be a good wife to some good man," reaches its climax when her lover asks if she would not like to be "a good little mother and raise some good children." "I would like to raise hell first," is her reply! Mr. Seymour Beard is quietly effective as the lover, Tom Trainor, and the three "loves" of gay Jimmy Smith had clever representatives in Misses Joan Barry, Florence Bayfield, and Vera Pearce. Miss Gracie Leigh gives a funny impersonation of the cook who is always "leaving."

The music throughout is tuneful, and as several of the items are repeated, the audience leave the theatre humming the leading tunes. Of these "I Want To Be Happy" seemed to be the favourite, sung first by Nanette, Jimmy, and the chorus, it caught on at once, and when repeated later by Jimmy, Billy, and the three gay ladies, it seemed as if encores would never cease. The comic exhaustion of Messrs. Joseph Coyne and George Grossmith at the end of the dancing was by no means assumed. Miss Irene Browne has a catchy ditty entitled "Too many rings around Rosie," and another called, "Who's The Who?" Miss Binnie Hale's "No, No, Nanette" is a dainty item; she scores again in "The Deep Blue Sea," and with Mr. Joseph Coyne she is specially charming in "I Want To Be Happy" and "Follow Me." In addition to the dances already mentioned, some very clever solo work was given by Miss Florence Bayfield and Miss Rita McLean.

The scenery of the three acts is excellent, and the dresses of the ladies require the descriptive powers of an expert to do them justice.

Mr. Wm. Mollison produced the play, and the dances and ensembles were arranged by Mr. P. A. Leonard. Mr. Percival Mackey, who conducted with conspicuous ability, also proved himself a musical comedian in his rendering of the jazz selections during the two intervals. Mr. John Wigley is to be complimented on the stage management, everything going without a hitch.

"Persevering Pat."

Rehearsals have commenced at the Little Theatre of "Persevering Pat," the comedy of Irish life with which Mr. Archibald de Bear will, on March 12, inaugurate his season of Irish plays. Mr. Christopher Steele is the latest addition to the Irish company engaged by Mr. de Bear for the Little Theatre. Mr. J. A. O'Rourke, previously announced as a member of the company, will be prevented by another engagement from taking part in the first production.

The members of the Oyez Club Dramatic Society will give their inaugural performance at the Guildhall School of Music, Victoria Embankment, E.C. 4, on Tuesday, March 31. The play selected is "Nothing but the Truth."

"THE PEPPER BOX"

At the New Cross Empire.

Patrons of the New Cross Empire dearly love a revue, and they showed their appreciation of "The Pepper Box" by crowding the house this week. Produced by Joseph Hayman, and presented by Tim Arnold, for Thea Productions, the whole show went with a swing that reflected great credit on all concerned. There are 30 scenes, and the artistic settings and pretty dances were greatly enjoyed.

Jimmy Austin, in whom the bulk of the fun rests, was at his best, and he was well supported by Ernest Lester, Billy Hayes, and Geo. Doonan, while Mamie Loretter was very charming in all her business. Scene 6, engaging the moving men, kept one in a paroxysm of laughter, and a lesson was given in the art of shifting a crystal set. A song, "Follow The Swallow," was very well rendered by the Four Vagabonds and the Tiller Girls. "Two Strings to Her Bow," from Haigh Wood's painting in the Royal Academy of Arts, was another artistic scene, in which Arthur Ackerman, Jenny Wynne, and Percy Orleans participated, and well earned the applause given them.

"The Phantom Ship," the presentation of a fifteenth-century legend, was also very prettily staged, with Arthur Ackerman as the Sheik, Mons. Singer as the captain, and Mdlle. Mewse as the princess. Jimmy Austin and Billy Hayes were two jolly tars. Scene 19, "Ward No. 9," touched the humorous spot of everybody. George Doonan, Billy Hayes, Jimmy Austin, Jacques Osmond, and Ernest Lester carried this on their shoulders. The "Murder Bureau" was another excruciatingly funny scene, with Nesta Allen as Miss Borgia. Jenny Wynne, with the Four Vagabonds, were responsible for "Honeymoon Chimes," and another successful number, by Mamie Loretter, was "I Wonder If The Crystal Knew?" Paul Sinclair is responsible for the music, Eric Little for the lyrics, and Vivian Ellis for the ballet music.

Henry Arthur Jones' Plays.

A library edition of plays by Henry Arthur Jones has just been published by Messrs. Little, Brown, of Boston, U.S.A. It has been edited by Clayton Hamilton, the American dramatist and critic, who has written a general introduction on the author's contribution to the English drama, and also comments on each of the plays. The edition is in four volumes, and has photographs of the author at different periods of his career. From the sixty or more plays which Henry Arthur Jones has produced in England and America, the editor has chosen seventeen: "The Silver King," "The Middleman," "Judah," "The Dancing Girl," "The Crusaders," "The Tempter," "The Masqueraders," "The Case of Rebellious Susan," "Michael and His Lost Angel," "The Liars," "Mrs. Dane's Defence," "The Hypocrites," "Dolly Reforming Herself," "The Divine Gift," "Mary Goes First," "Grace Mary," "The Goal." Arrangements are being made to publish these plays in England.

Miss Jane Wood Returns.

Miss Jane Wood, who has been out of the bill at St. James's Theatre suffering from influenza, has returned to her "ink slinging" part in "Grounds for Divorce." Asked how he managed to remove the red ink stain from the scenery after each performance, Mr. Thos. C. Dagnall declined to divulge the secret.

Success in South Africa.

Owing to the tremendous success of Miss Renee Kelly's season with Mr. Leon M. Lion in South Africa, she will be away from London for a further few months. She has appeared in "Outward Bound," "The Mask and the Face," and "The Chinese Puzzle" in various cities and towns throughout the Union, and the venture has been such a success that a second tour is being made, with new plays.

"IT HAPPENED IN ARDORAN"

At the Everyman.

Peggy Vor ..... Mrs. Ross-Campbell
Colin MacLean... Ronald Buchanan
Morag McLean ... Ann Stephenson
Angus MacCormic...Oliver Crombie
Rev. Hamish Munro ... Cecil Fowler
Kirsty MacIntyre ..... Mary Kellas
Duncan Campbell.John R. Turnbull
Sandy MacBride ... Allan Macbeth
Geordie Paterson ... Angus Adams

This charming little comedy of Scottish life, which was first produced in London by the Repertory Players on October 19, was seen again at The Everyman Theatre on Tuesday evening last. If before one felt that something was lost because of the difficulties of the dialect to an English—or mainly English—company, on Tuesday the players were all Scotch, and the homely, bright little "happenings" meandered along in more natural surroundings, as if a bit of Ardoran had been transplanted to the Hampstead stage. For that is the effect of this little play. It may be a trifle amateurish, but it has the air of being alive. There is the touch of humanity about it. The play is full or studies of odd village characters, showing keen observation, and there is drily humorous and fresh dialogue to add interest to what, as we said in our previous notice, is rather a thin story.

It tells of a middle-aged sailor, Angus McCormic, who, having overcome his fondness for whisky, is to be rewarded by the hand of the attractive widow, Morag McLean. There is a youthful love affair between Colin, the widow's son, and bonny Kirsty, who lives with her old grandmother, Peggy Vor. Angus takes upon himself the blame for a supposed escapade of Colin's, but, of course, everything is righted at the end. The graceless old grandmother confesses to the crime, and the curtain falls on two pairs of happy lovers.

Miss Ann Stephenson and Mr. Allan Macbeth, the authors, were both excellent, the one as the widow, and the other in an amusing little part of a village wag. Mr. Oliver Crombie was good as the reformed sailor, the part which was originally played by Mr. Campbell Gullan; the young lovers were interestingly played by Miss Mary Kellas and Mr. Ronald Buchanan, and there was a thoroughly amusing study of a garrulous old gossip from Mrs. Ross-Campbell. The parts of the minister, the modest "villain," and a stuttering ne'er-do-well were all adequately filled by Mr. Cecil Fowler, Mr. John R. Turnbull, and Mr. Angus Adams.

Grand Theatre, Derby.

Mr. Oswald Cray announces some attractive bookings for the once-nightly season at the Grand Theatre, Derby, which commenced on February 9, with "Madame Pompadour." This will be followed by "Havoc," "Catherine," "The Street Singer," return visit of "Katinka," Fred Terry and Julia Neilson in "The Marlboroughs," Phyllis Neilson Terry in "Belladonna," "Stop Flirting," "Tilly," Carl Rosa Opera Co., Bernard Shaw Repertoire Co., Hamilton, Dean and Co., and "Charley's Aunt."

Spring Engagements at Oxford.

Mr. S. C. Dorrill has just issued his list of bookings for the New Theatre, Oxford, which includes Sir Martin Harvey and Miss N. de Silva in their repertoire; the Birmingham Repertory Theatre Co. in "The Farmer's Wife"; the Oxford University Dramatic Society in Ibsen's "Peer Gynt"; the principal D'Oyly Carte Opera Co. in repertoire for two weeks; Sydney Fairbrother in "The Young Person in Pink"; a personal visit of Miss Violet Vanbrugh, with Miss Prudence Vanbrugh, in "The Letter of the Law," and in two special matinées, "Jitta's Atonement," adapted by George Bernard Shaw.

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FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. Dir., Mr. S. P. Swanten. The attraction here is Geo. M. Cohen's musical play, "Little Nellie Kelly, with a capital company, including Miss Phyllis Harding, Babs Farren, Madge Haines, Mona Collister, Reg. Purdell, Robert Clifton, Arthur Brander, Geo. McCloskeet.

ROYAL HIPPODROME.—G. M., Mr. George Dobler.—The "star" is Samson, whose remarkable feats of strength have created a sensation. Terry Wilson, light comedian, is receiving a welcome return visit; and much amusement is caused by Jerry and Co., who appear in "The Carpenters." Scott Argyll, Scotch comedian, has always been a favourite; and also appearing are Rosie Fitzgerald, soprano; Nita and Coco, Rene Dell, and Hal Joy, whistler and dancer.

EMPIRE THEATRE.—G. M., Mr George Morrison; Mus. Dir., Mr. J. C. Evans.—After many years' absence Dr. Walford Bodie's return on Monday created unbounded enthusiasm. Dr. Bodie introduced his electrical revue "Fun on an Ocean Liner," with great success.

GAIETY THEATRE.—G. M., Mr. J. Quinn.—Vaudeville is sustained by the Four Osborne Girls in a singing and dancing speciality.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—"The Wishing Well," another of Messrs. Tom Walls and Leslie Henson productions, is a delightful new musical comedy, which is shortly to appear in London. It contains some very acceptable songs, some rich comedy, and is attractively staged. It is an essentially likeable entertainment. As leading lady Miss Harriett Bennett possesses a fine soprano voice, and quite takes the house with her vivacity. Mr. Arthur Wellesley makes an excellent General. Brierly, and Mr. Peter Gawthorne as Robin Farr repeats the success he gained in "Gipsy Love," including his vocal renderings. Miss Dorothy Minto vivaciously enters into the spirit of her character, Birdie Wellbeloved; Mr. Fred R. Yule is a capital Sir William Farringdon; and Mr. Basil Radford in the part of Ferdinand Brierly (a silly ass character) also does well. Then the Sawney Potts of Mr. Wylie Watson is a distinctive study, amusing, too, of the village simpleton. The Mayfair Four and Max Rivers arranged dances are likewise arresting, and the combined efforts of Gerasdo, Miss Fay Yeatman and Miss Enid Dearth prove quite enjoyable. Finally Mr. Herbert Simmonds is a character as Old Ben, and Miss Annie Grey is a capable Mary Brierly.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondall.—The musical burlesque, "Paradise Alley," in which Messrs. R. P. Weston and Bert Lee have collaborated to good purpose, was well received. The Victor Productions presented this musical burlesque, which had that piquant comedienne, Hilda Baker, as leading lady, and Louis Victor himself as the chief comic. Charles Anthony's singing was a feature of the show, and the Komedy Kids put in some clever work. The Vey Sisters and the Birds of Paradise gave interesting titbits, and Lee Martin and Muriel Kelly were among others deserving notice.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; Asst. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—Little Tich makes one of his rare visits here. His humour and eccentric footwork provoke the heartiest laughter, and his patter certainly does not lose point. Recently at the Royal command performance, Will Hay, the schoolmaster, tickles one's comic fancy afresh with his amusing act. Dolly Elsworthy introduces some new character sketches in her own peculiar way, and gets the presentment well across the footlights. The magical comedian, as Fred Culpitt is described, assuredly deserves that title; his wizardry commands notice without enriching one's conception or understanding, so facile is he. Linda and Gent Lotto in songs and comedy, coupled with a football match comicality, are unique. Then there are the juggling and dancing gollywogs of Leo Smarte, and the Moss Girls in ensembles, with Edna Maude giving some speciality dances, with the Moss Girls, making an ensemble precise and gay. Outstanding in the Little Tich repertoire were two studies suitably elaborated—the cook and the butcher's lad.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—One of the smartest revues going is here in "Ring In." It has very agreeable music, is attractively staged and dressed, possesses a large dose of comedy, and has a group of performers who are known as reliable entertainers. London will see it later. Rebla, the droll comedian and surprising juggler, should have occupied a central place; he unfortunately has the "'flu." However, Noni as the musical clown contrived to be a very comical creature, and fully engaged everyone's attention. Ben Osborne and Nellie Perryer, old favourites in music-hall turns, give admirable support, and enlarge on their special talents. Isobel Scott sings agreeably, and Walter Thomas adds to the interest of the programme. The Sinon Girls dance gracefully, and others figuring on the bill are Stella Swinhoe (a familiar artist in these shows, who has undoubted ability) and Charles Chorlton. The Victoria Brothers and Messrs. Gosling and Wallace take a very necessary part in the Rodeo scene, in which the cowboy burlesque of Noni is superbly funny.

CAMBRIDGE.

NEW THEATRE.—G. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilbey Briggs.—Here this week Miss Ida Molesworth and Mr. Temple Powell present "White Cargo." A strong cast includes Mr. Murray Carrington, Mr. Fred Wright, and Miss Katherine Bontall.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robt Redford.—The new comedy, entitled "Just . . . a King," is on a short provincial tour prior to production in London, this being the first venture of Mr. Langhorne Burton as actor-manager. The play is by Cyril Harcourt. Mr. Burton appears in the rôle of the King of Purgatrania, and the cast also includes Mr. Fred Lewis, Mr. Chas. Leveson-Lane, Miss Mary O'Farrell, and Miss Hilda Bruce-Potter, the remainder of the company being well above the average.

EMPIRE.—A. M., Mr. C. T. Hutchison.—The musical play, "Our Liz," is presented at this house by Mr. Tom Walls. The fine cast includes Miss Renee Reel, Jack Barty, Leslie Hatton, and Chas. Paton. The Monte Carlo Girls and the Empire Quartette are outstanding features.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Mr. George T. Minshull; A. M., Mr. Stanley J. Shuter, jun.—"Peter Pan" has an ever-fresh appeal to young and old, and Mr. J. A. E. Malone's company, which is playing the piece here this week, is drawing crowded audiences to the theatre. Miss Maisie Darrell remains a delightful representative of the name-part, and an equally charming study of Wendy is given by Miss Marguerite Moreton. Mr. Lionel Gadsden repeats his clever performance of Captain Hook; Mr. Rice Cassidy is full of humour as Smee, and Mr. Victor Pierpoint is droll equally. Miss Ann Farrer imparts tenderness and pathos to the character of Mrs. Darling, and Miss Miriam Adams and Miss Shiela Maloney are excellent as the younger children. The flying effects by Mr. Harold Ross and assistants are very effective.

ROYAL.—P., Messrs. Howard Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. James H. Herkes.—A new revue, entitled "Wonders," is presented by Mr. Albert de Courville. In this entertaining play, Mr. Jos. Alexandre, a comedian of skill, is responsible for much of the humorous business, while Miss Ida May Chadwick pleases her audiences greatly by her comedy work and perfect dancing. The cast also includes Miss Nita Croft, Mr. Walter Bird, Mr. George Spry, Miss Alice Waldie, and Mr. Harry Evans.

KING'S.—M. D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterson; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—"Poppy" is attracting large houses here. Mr. George Gregory, who heads the company, revels in the humour of the professor's part, and his performance, inspired with fun and energy, is a notable success. Miss Laura Hayward in the title-rôle displays grace and variety of action, and sings with expression; and Miss Norah Rylance is a charming fairy. Others who give splendid support are: Miss May Clarke as the Countess Vronkski, Mr. Laurence Barclay, Mr. Sydney Keith, and Mr. James Whigham. The dancing is of a high order.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—"Gadgets," a new musical comedy revue, is the attraction here. A trio of able comedians—Mr. Albert Bruno, Mr. Dick Francis, and Mr. John Hagen—infuse a great deal of humour and life into the piece; the acting of Miss Gwyneth is bright and vivacious, and Mr. Eric Lovell sustains his part with much acceptance. Our Cabaret Girls work with will and success. There are many amusing skits and burlesque bits in the revue, which is admirably mounted.

KIDDERMINSTER.

OPERA HOUSE.—M., Mr. Fred Dry; M. D., Mr. Wm. Cook.—This week Forbes Russell by arrangement with J. E. Vedrenne presents "Morals," the cast including Eric Copley as John Mowbray, Derrick de Marney as Harry (his son), Forbes Russell as Dick, Hilda K. Travers as Maud Mowbray, Margaret Moir as Grace, and Mary Charlton as Jean Troubridge.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—The Carl Rosa Company is here this week. On Monday they were given a hearty welcome when they presented "The Tales of Hoffmann," in which prominently appeared William Boland as the poet, his vocalism earning for him well-merited applause; Miss Maud Neilson, who played the doll in a natural manner; Frederick Clendon as Crepsel; Miss Beatrice Miranda (Giuletti), who was in excellent voice; and Appleton Moore (Coppelius), whose fine baritone voice was heard to great advantage. The orchestra was carefully handled by Mr. Chas. Webber. The other works of the week were: "Traviata," preceded by "Cameos," a ballet arranged by Lydia Kyasht, "Shaun the Post" (for the first time in Great Britain), "Faust," "Madame Butterfly," "Trovatore," and "Maritana."

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The engagement of Miss Violet Vanbrugh and her company is another instance of the enterprise shown by Mr. W. W. Kelly. On Monday evening the distinguished actress received a most cordial welcome when she appeared in "The Letter of the Law," her acting of the perjured mother being a splendid achievement which held her audience. Miss Prudence Vanbrugh played the innocent Edith Ogilvy with a naturalness that was delightful to witness. This young actress has certainly inherited much of her mother's talent. Among the chief supporters were Leslie Perrins (Guy Dissington), Tom Shelford (Sir Simon), Miss Nancy Price (Cora), Leonard Upton (Lionel Rivers), and Mary Sheriden (Penelope). At two matinees "Jitta's Atonement" was given.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; L. and M., Miss Carpenter.—"Hindle Wakes" continues its successful revival.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—The new Bairnsfather revue, "'Ullo," is being given here this week with much success. It is full of good fun, and the reintroduction of "Old Bill," capitally presented by Billy Bennett, adds much zest to the performance. There are some capital scenes, a full chorus, and several very amusing burlesques. Among the principal supporters are Louis Holt, Betty Bright, Jean Lester, Ethel Beard, Edward Carlyon, Olive Moore, Dan Booker, and Ted Cowan.

OLYMPIA.—P., Moss' Empires, Ltd.; L. and M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The British National Opera Company opened their second week with "Aida," which was an especially good performance. Madame Agnes Nicholls in the name-part sang in effective manner and with a charm all her own; Miss Edna Thornton as Amneris was again admirable, acting and singing with distinction; and other fine rôles were those of the High Priest (Mr. Robert Redford), the King (Mr. William Anderson), Amonasro (Mr. Frederic Collier), and Radames (Mr. Walter Widdop). The remainder of the week was occupied by "Samson and Delilah," "Othello," "Parsifal," "Rigoletto," "Hugh the Drover," "Golden Cockerel," and "Tales of Hoffmann."

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here we are having W. H. Edwards' company in "Brilliants," an interesting spectacular revue, in which appear Lowe and Bowden, Clifton Dane, Alf. Edwards, Vera Elmore, Claughton Holdsworth, George Trevelyn, Sara Edwards, the Argyles, and the Edwards Trio.

PAVILION.—P., Messrs. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Broadhead Repertory Players, who have been a big success since their formation last year, are here this week, delighting large audiences. On Monday evening "The Manxman" was staged in commendable style and well presented, Mr. Paul Neville in the title-rôle acting with much dramatic force. Mr. Terry Davies acquitted himself well as Cregeen, Mr. Stanley Marsh acted carefully as the Deemster, and Miss Ethel Bracewell was Kate Cregeen. During the latter part of the week "The Christian" was given.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Evidently on Monday the reputation of "White Cargo" had preceded it at this theatre, for an exceptionally big audience gathered to enjoy its outspoken realism and tense interest of situation and character, as presented by Miss Ida Molesworth and Capt. Templer Powell's company. The reception accorded to the performance as a whole was enthusiastic; so great a success was scored, for instance, by Mr. Frederick Victor as the bitterly cynical but at bottom very human Weston that at times his acting was vociferously cheered; while as the derelict old doctor, Mr. Stanley Cooke came in for a most cordial appreciation of a sound and convincing character study. Mr. Ireland Wood's vehement work as the disillusioned Langford was also excellent. A vivid impersonation of Tondeleyo was given by Miss Ellen Pollock; Mr. Gerald Fitzgerald's Missionary was sincere and effective; and others who did well were Messrs. J. Adrian Byrne, Mr. Harry Newman, Mr. Clifford Bartlett, and Mr. Teddie Arundell.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—This week "A Country Girl" is staged here by the South Manchester Operatic and Dramatic Society, who have been giving a highly creditable rendering of this popular musical play. Mr. Frank Nava as Barry, Mr. Frank Peploe as Geoffrey Challenor, Mr. Tom Evans as the Rajah of Bhong, Miss Edna Kay as Nan, and Miss Dorothy Wilson (who played Marjorie Joy at a few hours' notice), all scored a gratifying hit on Monday.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—The Wylie-Tate production, "Leap Year," ceases here tonight (Saturday), after a highly successful run of ten weeks.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—"The Officers' Mess," a first-rate musical comedy presented by Robertson's Productions, is here this week. Plenty of good comedy is introduced; the music is bright, and there is some pleasing dancing. A strong cast features Horace Lane as Tony and Miss Robb as Kitty, and able assistance is rendered by Owen Reynolds, Richard Blair, Roland Green, Fred Knight, Josie Jackson, and Joey Sanders, whilst the remaining parts are in good hands. Some effective ensembles are presented by the Bathing, River, Pyjama, and Jewel Girls.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—In a good bill here Fred Curran is doing well in topical and racy numbers; Lily Moore's comedy character impersonations are much enjoyed; Dave Davis's Swanee Minstrels are a powerful and typical combination of entertainers; Rudinoff's performance in "A Studio Entertainment" is exceptionally good; and other diverting turns are provided by Bert Hughes and Co. in a sporting comedy act; Haig and Escoe, comedy duo; and Herbert La Martine (with Miss Teddie Sherry) in some excellent dancing.

HULME HIPPODROME.—P., Messrs. Broadhead and Son.; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A popular turn here is Wal Langtry, who is giving old favourites and new successes from his repertory of quaint comedy numbers; Lucan and McShane appear in their funny scena, "Come Over"; Norman Carroll's light comedy is clever and amusing; the Four Millons provide a fine gymnastic act; and there are good items also by Zona and Milroy, versatile artists; the Two Carrs, vocal and acrobatic dancers; Alf. Lawrence's Five Chicago Girls, in song and dance; and Lola Milton, a smart comedienne.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—A revival of Frank Harvey's play of Lancashire life, "The Cotton Spinner," has proved of interest here this week. The story runs along homely and appealing lines, with a pervasive dramatic interest and an atmosphere of local realism; and exceptionally good impersonations are given by Mr. Algernon J. Hicks as John Prescott, the cotton spinner; Mr. Harry J. Clifford as Arthur Northbury, Mr. Edward E. Louis as Foster Cunningham, Mr. Edward Valentine as Lord Northbury, and Miss Marie Paxton in the emotional rôle of Mary Prescott.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Messrs. Beresford and Pearce, Ltd., have a good show here in their musical revue, "Snacks." Considerable variety is introduced into the entertainment, which is never allowed to flag, and a strong cast includes Sid Dooley, the popular comedian, Oliver Hardwick, the Three O'Leary Girls, Ross and Jerome, and the Alexander Opera Singers.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Players here are appearing this week in "A Girl Worth Loving," a brisk and interesting drama which provides special opportunities for the talents of Miss Gladys Ford Hewitt, Mr. Jack M'Caig, and Mr. Stanley Radcliffe.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—Mr. Belt's commendable idea of presenting popular rather than purely highbrow plays by means of his New Manchester Repertory Company is further illustrated this week by the performances here of Douglas Murray's ingratiating character comedy, "Uncle Ned," which has been received by delighted audiences. Mr. Norman Partriege as Edward Graham—the title-rôle—is the outstanding figure, the means of straightening out the sentimental tangle of the story; and his efforts are admirably supported by Miss Dorothy Dewhurst as Miss Manning, the secretary; Mr. John Citroen as the churlish and ungracious Sir Robert Graham, Miss Margaret McDougall as Helen, Miss Beryl Nixon as her sister Gipsy, Mr. William H. Dewhurst as Dawkins the butler, and Messrs. C. Hamilton Langham, C. P. Wentworth, and H. B. Rivers in contributory parts.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—Messrs. Clayton and Waller are presenting their very successful musical play, "Archie," for the first time in Nottingham. The comedy is natural and lively; the music, by Jack Waller and Haydn Wood, melodious and light; whilst the mounting and frocks are excellent. Norman Griffin is the hero, and the reputation he made in "Sally" and "The Cabaret Girl" is well maintained. Miss Maidie Andrews, late of "Kissing Time," plays his wife, and others are Paddy Dupres and Henry Lytton, jun.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. Charles Wyndham.—George Bass, the erstwhile vaudeville star, is seen in Julian Wylie's burlesque, "Mr. Tickle, M.P.," in which the comedian plays a youth who rises from his humble depths to be Prime Minister. He is the life and soul of the show, and his efforts were greeted with roars of laughter. Miss Agness Verity is one of the bright features of the production.

HIPPODROME.—M. D.s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Rudman Bromwich.—Mr. Walter Bentley (managing director of the Elite Picture Theatre, Nottingham) has, in "The Barnstormers," one of the cleverest and most original revues on the road. Its opening is novel, and its twenty scenes certainly touch practically every phase of acting, from riotous comedy to tragedy. Jack Morrison, Daley Cooper, Mabel Lait, and Jack Leshold are the bright particular stars of the show.

YORK.

ROYAL.—L. and M., Mr. Percy Hutchison.—"The Creaking Chair" was presented here on Monday before a large audience. Each part was ably played, and the result was a very fine performance. Mr. Wallace Court is eminently suited to the part of Edwin Latter; in the varying moods he stands out prominently, and is a distinct success. Miss Maureen Shaw invests the rôle of Anita Latter with a sinuous grace exactly appropriate to this difficult character, and throughout acted with power and restraint. Miss Ruth Lotinga was very fresh and natural as Sylvia Latter, and the Mrs. Carruthers of Miss Mabel Burrell was an outstanding and clever performance. Mr. Alec Finlayson was appropriately breezy and effective as John Cutting, and the difficult part of Phillip Speed had an able exponent in Mr. Arthur Barclay. In the last act he evinced declamatory powers of a high order. Mr. C. G. Cabert presented a finished performance of the rôle of Oliver Hare, and much amusement was caused by Mr. Alec Flood as Henley. Mr. H. Brough Robertson repeated his clever impersonation of Angus Holly with great skill, and his pawky Scotch humour was highly appreciated. Miss Rose Atherton was a delightful and breezy Rose Emily Winch, and remaining parts were ably sustained by Mr. Alan Maclean, Mr. Geo. Maitland, and Richard du Maurier.

At His Majesty's, ABERDEEN, a return visit is being paid by Harry Gordon and his company in "Rip Van Winkle." At the Tivoli George Perry presents "Stunts of 1925."

At the Theatre Royal, ASHTON, on Monday, Mr. A. Denville's stock company opened for a season with a performance of the drama, "The Sheik and the Woman," a costume play of the East, to a full house. The company was excellent, including Miss Margaret Hobart as the Woman. Villainy was finely delineated by Mr. G. Raymond Wallace as Sheik Hahmed e Hassad, and effective support was given by Misses Maud E. Grayson, Maud Camfield, Evelyn Kingston, Messrs. Rex Gerard, Len Laurie, Bert Atherton, Alec Forbes, Horace Lionel, and W. Walker. At the Empire Hippodrome in "A Waltz Dream." The performances are in aid of local charities. A very artistic presentation is given, in which amateurs of distinction are included, notably Miss Rachel Hunt as Princess Helene and Miss Hilda Bowen as Franzi.

"So This Is London," with W. T. Ellanger in the part of the American parent Hiram Draper, is proving a laughing success at the Theatre Royal, BATH. Mr. Ellanger is well supported in the fun-making by Mary Livingstone, Philip King, and the rest of the company. At the Palace the first visit to Bath of the revue, "Fun in Cabaret," by the Oxford Productions is proving much to the liking of local audiences. The cast includes Fox and Benson, comedians, and Arthur Smart, a light comedian who can sing a popular song with capital effect. At the Pump Room, in addition to the daily orchestral concerts under Tom Hurst's direction, Arthur Malden is giving a series of his delightful illustrated "travelogues." To-day (Saturday) John Coates is announced to give two English song recitals.

At the Royal, BIDSTON, Donald Keir presents the musical comedy revue, "Up the River." The principal artistes are Donald Keir, Reg. Marcus, Peggy Macintosh, and Mabel Kempton. Speciality dances are provided by The Maxim Girls, The River Girls, and Four Wee Macs. Harmony numbers are introduced by the Medley Four and the Harmony Sextette.

At the Hippodrome, BIRKENHEAD, Jack Hylton's Metro Gnomes Band, featuring Ennis Parkes and Tim O'Connor (leader, Sam Raitz), had a big reception. The Irish Players, in "The Down Express," include Mary MacMorrogh, Gertie Quinn, Harry Hutchinson, J. A. O'Rouke, Frank Lynch, and Sydney J. Morgan. Varieties by the Five Victorias, Maurice Mason, Brown's Royal Bioscope, Willy Picardy, and May Sherrard. At the Argyle are Tom Collins, in "Buying a Pub"; the Coronas, Arcari, the Terry Twins, Margaret Dennis, Brown's Royal Bioscope, Shogun and Ryder in their shooting act, and Nixon Grey.

At the Theatre Royal, BLACKBURN, Mr. J. Wilson presents the successful musical comedy, "Going Up." The attraction at the Palace is Archie Pitt's revue, "A Week's Pleasure." Astley's Circus is the attraction at the Prince's, now a twice-nightly house.

George Graves, in "The Merry Widow," is at the BLACKPOOL Grand, and is supported by Adrienne Brune, Evan Thomas, etc. Mrs. Brandon Thomas's Co. in "Charley's Aunt" is at the Opera House. At the Palace of Varieties Arthur White is appearing in the revue, "The Loom."

At the Theatre Royal, BLYTH, B. and S. Productions present the revue, "Snappy," with Gladys De Marr in the principal rôles, assisted by the De Marr Sextette.

At the Theatre Royal, BOLTON, the D'Oyly Carte Company are appearing in a round of Gilbert and Sullivan operas; and at the Grand is the revue "Shavings," in which Joe Lewis and Gracie Hartington play the principal parts.

At the BOSCOMBE Hippodrome is the Royal International Circus, presented by Tom Arnold. The circus is under the direction of George Lockhart, and the turns include the well-known clown Doodles and the famous sea lion Maefrisco. Popular features are Johnny Swallows' elephants, Mdlle. Woolford's pigeons, Young Steve, etc.

At the Prince's, BRADFORD, "Robinson Crusoe" is playing the last week of its highly successful run. At the Alhambra Messrs. Macdonald and Young present "The Maid of the Mountains," the cast comprising Raymond Langley, Jack Martin, Arthur Gomez, Carmie Sorge, Roddy Hughes, Jessica Bevan, Victor Boggetti, Viola Lyel, Beatrice Boarer, George Byrne, George Ritchie, Raymond Douglas, Gladys Vernon, Biddy Swift, Iris Neville, Miriam Davis, James Dixon, and Tom David. At the Palace is the revue, "Don't Worry," with Harry Korris, Harry Vardon, and the Jasmona Girls prominently placed.

At the Palace, BURNLEY, Messrs. Macdonald and Young present the musical play, "Katinka." Betty Hayman and Fred Colley lead a well-chosen cast, which includes Norman Greene, Hugh Ormond, and Marion Edwards. The Royal Carl Rosa Opera Company are presenting selections from their repertoire at the Victoria. The company travels about 120 strong, under the management of Mr. J. S. Brown. The musical director is Mr. Hubert Bath; the principal baritone, Mr. Booth Hitchin. Other principals include Miss Ethel Austin, soprano; Miss Elabeth Wakefield, contralto; Mr. Hughes Macklin, tenor; and Mr. Manuel Hemmingway, bass. Variety fills the bill at the Empire, where patrons are greatly appreciating a splendid programme provided by the Two Bobs, Peel and Curtis, Beth O'Dare and her Riviera Girls, Hamilton Conrad and his performing pigeons, Mat Hewson and Yvonne Lyons, and Presto, a clever instrumentalist.

At BURSLEM Hippodrome Frank H. Fortescue's company present Mrs. Kimberley's latest play, "One Night in Paris."

At the Palace Theatre, CARLISLE, is the revue, "British Made," in which Myrtle Grove, Fred Gwen, and Jack Herbert play the principal parts.

The chief features about the delightful musical play, "Katinka," which Messrs. Macdonald and Young present at the Grand, DERBY, are the picturesque settings and costumes and some entrancing music. Katinka finds a charming exponent in Evelyn Drewe, who has a very pleasing voice. As the fiery Mrs. Hopper, Margery Wyn was

(For other Provincial News see page 18.)

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THE REALM OF MUSIC.

ROYAL ACADEMY OF MUSIC.

Handel was the only composer earlier than the later half of last century to figure in the programme of the Chamber Concert given by students of the Royal Academy of Music in the Duke's Hall. He was represented by one of the most famous songs from the oratorio-opera, "Semele," of which we are hearing a good deal just now. This, "Where'er You Walk," was sung by Herbert Tree, a tenor whose bright-toned voice promises well. But he needs to correct some of his vowel sounds. The players of Arnold Bax's violin and piano Sonata in E, Edna M. Moore and Madeleine Windsor, were able to give a faithful reading of the first movement, the music's mystical, whimsical character being particularly well realised by the violinist. Part of Franck's piano quintette was played by Betty Humby, Jean Pougnet, Hugo Rignold, Harry Berly, and Douglas Cameron. This was a remarkably finished performance—one which would have been called excellent judged by any criterion. The piano playing of Reginald King, the reciting by Peggie Robb-Smith of Flecker's "The Golden Journey to Samarkand," and a performance by Douglas Cameron and Harry Isaacs of Grieg's Sonata in A minor for 'cello and piano also reached a high standard.

A NEW OPERA SOCIETY.

The London Grand Opera Society, a new amateur body of instrumentalists, choralists, and solo singers in embryo, sang Gounod's "Faust"—in concert form—at its first performance in Kingsway Hall. Small as yet in numbers, but full of enthusiasm, the choir sang with plenty of vitality and with excellent tone. They did better on the whole than the orchestra, who, though they gave a more than reasonably good account of themselves in the overture, were far from unanimous in entries in the accompaniments. But the carefully confident conductor, Mr. C. M. Smith-Dodsworth, will no doubt soon get rid of this, and other faults which are more due to want of nerve than to want of knowledge. After having presented several operas in the concert room, the Society's director, Mr. James Granville, intends to stage them in a suitable theatre—an ambitious project! Another object in view is the discovery of talent, and four members accordingly appeared as soloists at this performance: Miss Grace Chamberlain as Siebel, Miss Emma Dhai as Martha, Mr. William Barrett as Wagner, and Mr. Adrian Kennedy as Valentine—all of whom made an encouraging success. The professional singers were Miss Vera Lount, who sang Margarita's music with much charm; and Mr. Edward Leer and Mr. Harry Brindle, who, as Faust and Mephistopheles respectively, were repeating very familiar rôles, and admirably did they sing them.

MR. JOHN ARMSTRONG.

Mr. John Armstrong had no difficulty in pleasing his audience at Wigmore Hall with the modern English songs by Bridge and Bax, George Olroyd, Quilter, Arthur Benjamin, and Frank La Forge; or with the group of five by Cyril Scott. As he had shown at the beginning of his recital in Mozart's "Un Aura Amorosa" and "Quando Miro Quel Bel Ciglio," he sings with ease and taste and well-judged expression. He has an excellent mezza voice, and his diction is clear. His light tenor voice is most agreeable in the middle and lower parts, and it should not be difficult for him to bring the high tones, which are apt to sound nasal on open vowels, into line by using the same method of production throughout. Mr. Anthony Bernard's playing of the piano accompaniments was a model of what it should be.

MISS CATHERINE O'BRIEN.

Miss Catherine O'Brien's programme at Œolian Hall was a rather less conventional affair than is offered by the average piano recital. She opened with the "Sonata Tragica" of MacDowell, whose light, for most of us, has indeed faded of late years. But Miss O'Brien played this work of his as though she loved every note of it. She showed real feeling, and since she is a competent executant, it follows that her interpretation was as clear as it was attractive. Later, in a group of Chopin's Studies, she gave some crisp and dexterous playing and displayed a charming *piano* tone. The Ballade in F major was hardly as successful, for it had a tendency to fall to pieces for want of firm rhythmic control. Mr. George Baker assisted the recital-giver by singing a number of old and modern English songs in his usual frank and hearty manner.

L'INSTITUT FRANCAIS.

An indulgent audience composed of members laughed loud and often during the performance of a one-act comedy by Miss Mary G. Saunders at the Institut Français. They were not disposed to be critical. But it was difficult for an outsider to swallow the situation in which an otherwise ordinarily intelligent young man exhibits such maladroitness in the course of an interview with a parlour-maid as to persuade her that he was asking her to engage herself to him for life instead of to his mother, for a term to be ended by a month's notice on either side. The best character was a Malapropian landlady who "deranged" proverbs instead of "epitaphs." "Remember, as you butter your bread so you must lie on it," was one of her most convulsing efforts. Miss Maud Knox, in the part, brought it off neatly. The authoress herself played, brightly enough, the parlour-maid with the too coming-on disposition — an opportunist of the first order—who finally is partnered by a Scottish "shofer," to whom Mr. G. S. Sandilands gave a rich accent. Mr. H. B. Greenwood, Mrs. A. C. Gillman, and Miss Elise McMichael were other members of the cast, all of whom had the merit of being easily audible. Before the play the Blue Moon Orchestra, conducted by Miss I. Murray Tosh, gave selections; Mme. Rees sang, and Miss Ettie French and M. Henri Barué recited.

ROYAL COLLEGE OF MUSIC.

Students of the Royal College of Music performed a programme of chamber music, consisting of a pianoforte quartet (E flat, Op. 16) and a pianoforte sonata (A flat, Op. 110) by Beethoven, Granville Bantock's violoncello sonata in G minor, a "Phantasy" quartet for strings, the works of a student, Leslie Woodgate, and some songs. The pianist in the sonata, Constance M. Spencer, made a very favourable impression. She had formed an individual conception, and not only gave an interesting interpretation, but played throughout in finished style. Considerable aptitude was also shown by the solo 'cellist, Frank M. Walker, and there were few blemishes in his playing of Bantock's exacting work. Gounod's "O Divine Redeemer" is perhaps not the best material on which to exercise a voice in process of formation, and Gwyneth Harris did not seem quite at her ease in singing it. Her enunciation was good. Mr. Woodgate's quartet has a title, "Song of the North." Apparently he has not used actual tunes, but his idiom is characteristic of "over the Border." He writes well and shows that he can be at once straightforward and ingratiating. His interpreters, Audrey Ford, Reginald Oakley, Muriel Hart, and Gethyn Wykeham-George, served him faithfully.

STUDENT'S SYMPHONY.

A new symphony in three movements by a Royal College of Music student, H. Strickland-Constable, was played for the first time at the orchestral concert in the Prince Consort Road Hall last Friday under Mr. Adrian Boult. It would be too much to expect marked originality in so young a composer—he appeared when he took his call to be about twenty,—but signs are not wanting that in time to come he will have something all his own to say. Elgar has influenced him largely, and, in less degree, Vaughan-Williams and others of the Vaughan-Williams period. What is notable is the complete absence of leanings towards "modernity"; also, the thoroughly English character of the themes—the strong, buoyant tune in the second movement is an example—and the English spirit of the symphony as a whole. Naturally the work made an unequal impression, and no one will better have realised than Mr. Strickland-Constable where it fails. Still, there was much on which he is to be congratulated; not least on his ability to express himself at reasonable length. The performance also was variable, and some sections of the players showed a form that was perhaps hardly up to standard. Mozart's "Jupiter" symphony opened the concert, and afterwards came a Mozart concerto for two violins, oboe, and 'cello (an early work), and Dvorak's 'Cello Concerto in B minor, with Constance Marchant as soloist.

QUEEN'S HALL SYMPHONY CONCERT.

In Beethoven's C minor Concerto at the Queen's Hall Symphony Concert the soloist was the Spanish pianist, Mr. José Iturbi. He gave a splendidly competent performance. The playing was clean, strong, and swinging, and the listener's interest was held from the first note to the last. Later, in a group of solos—Albeniz' "Navarra," two Chopin studies, and Liszt's Hungarian Rhapsody No. 2—he showed brilliant qualities. There was more Spanish music—in a French composer's translation—in Ravell's "Spanish Rhapsody." By turns it allures and thrills, and the performance under Sir Henry Wood made the most of its moods. Just before we had had yet another rhapsody—Butterworth's "Shropshire Lad,"—worlds away, but, after its own kind, just as fine. The nineteen-year-old Mozart's Symphony in A (No. 29) was played with life and charm, and there was an excellent performance to begin with of Bach's Second Brandenburg Concerto with soloists, Messrs. Robert Murchie (flute), J. C. Pautling (oboe), F. L. Gyp (trumpet), and Maurice Sons (violin).

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THE DRAMA IN AMERICA.

"Out of Step"—"She Had to Know"—"Episode"—"Puzzles of 1925."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 7.—"Out of Step," a comedy in four acts, by A. A. Kline, has just been produced at the Hudson Theatre by the Dramatists' Theatre, Inc., of which Edward Childs Carpenter is the president and James Forbes the director of productions. It is another comedy about the jazz craze, with none of the disapproval that marked "The National Anthem," by J. Hartley Manners. The scene of the first act is Paradise Pier, Atlantic City. Act two passes at Rayder's department store in Zanesville, Ohio, and the third act goes back to Atlantic City. One of the regular habitués of Paradise Pier is young Henry Harrison, who wins prizes for dancing and is quite popular. If he had his way dancing would be his only occupation, but he meets and marries Edith Rayder, whose father owns a "chain" of department stores, and Henry is sent to Zanesville to look after his father-in-law's interests there. Jazz had taken such a firm hold on him, however, that he realises he will never be a success as a shopkeeper. To make things worse, the assistants in the store are all as mad about jazz as he is, and their continual harping on New York and its jazz bands sets Henry longing for his old haunts. So, after a ludicrous scene, in which he tries to demonstrate his superiority to the dissatisfied members of his wife's family by doing a turn with the professional dancer who is entertaining them, he returns to the scene of his former triumphs. Then he finds that dancing no longer satisfies him, and is fired with the ambition to become a leader of those wild, wailing orchestras. At the final curtain he is getting ready to descend upon New York to make Paul Whiteman and Vincent Lopez take a back seat. Eric Dressler, as Henry Harrison, portrays the "jazz baby," as he is called, quite cleverly, and Marcia Byron is good as the dancer's bride. Miriam Doyle, as a quiet but inwardly rebellious salesgirl at the store, and Anita Booth, as a dancer at Paradise Pier, play their parts well. Edmund Elton, too, as the gruff merchant, Albert Rayder, deserves favourable mention. The dialogue is so slangy at times that benighted foreigners might find it unintelligible without a glossary.

"She Had to Know."

Grace George has scored a success at the Times Square Theatre in a three-act comedy from the French of Paul Geraldy bearing the above title. Miss George made the adaptation. Gerry, the wife of Philip, ruminating on the subject of "sex appeal," wonders if she has any. And if not, why not. She and her husband have been married twelve years, and the ways of Kitty, one of her guests, who is a divorcée, set her wondering. A bachelor friend is visiting them, and in the matter of sex appeal Kitty proves herself a quick worker. So Gerry sets out to satisfy her somewhat belated curiosity. There is no beating about the bush in her method of inquiry. She asks her husband. It is a summer night and the moon shines bright, but the poor, tired man is getting ready for bed and is struggling with his collar. He is too sleepy or too obtuse to give her the right answer. This is the best scene in the play. As she still has to know, Gerry begins experimenting with other men at hand. Among them is a talkative and rattle-brained young cousin who gives her a kiss just as her husband is entering the room, and in his jealous rage she finds a satisfactory answer to her question. Miss George is at her best as Gerry, and gives a delightful performance. Bruce McRae as the husband plays the part with an easy humour, and Charlotte Ives is very good as the divorcée.

"Episode."

Gilbert Emery, who wrote "The Hero" and "Tarnish," is the author of the above-named comedy-drama now running at the Bijou Theatre. The three acts of the play take place in the library of the Ryesdales' house in Fifth-avenue on a September day in 1924, the episode occupying a period of about three hours. Once again we have the familiar domestic triangle, but the author deals with it from an unfamiliar angle. Arnold Ryesdale is a banker engrossed in his work. His wife, Evelyn, much younger than he, has an ultra-modern outlook on life, and, being left very much to her own resources, gets into mischief. She and Herbert Ballinger, her husband's friend since boyhood, have shared a romantic adventure and have been too friendly, but their little affair occurred some time ago. When the play begins the three friends are to motor out to Long Island for a polo game, at which a royal personage is to be a guest. It is the tenth anniversary of the wedding of Arnold and Evelyn. Arnold has bought her an emerald necklace, and, having occasion to look into her jewel case, he finds a ring there that he

(*Continued on column 3, page 11.*)

NEW PUBLICATIONS.

From Messrs. W. Paxton and Co., Ltd., comes a "Moorish Dance," graceful and very expressive, by Howard Carr. It is published for piano solo, and for full, small, or "salon" orchestra, with extra parts for third and fourth horns and harp. The scoring is effective. It is a short piece, only 4½ minutes in performance.

Vincent Thomas's "A Tale of Alsatia" is published by Goodwin and Tabb, Ltd., at four-and-sixpence net. This musical play—or, as the title-page calls it, "picaresque"—has been successfully performed in London and elsewhere in both concert and stage form. Tuneful and not too difficult for moderate musicians, the work should find its way into the repertory of many an amateur society. Several of the songs may be sung as separate numbers. Neither the tenor's Nocturne, for instance, nor the soprano's ballad, "In Days Long Ago," suffers at being torn from the context.

An important publication of George Newnes, Ltd., and Ascherberg, Hopwood and Crew, Ltd., is "Melodious Scotland," a collection of the songs and ballads of the North issued in serial form. Several volumes (1s. each net) have already appeared, each containing ten numbers. Alfred Moffat, the editor, contributes interesting notes about the songs. The Scots, he says, have a larger number of humorous songs than any other nation. This makes short work of the Southron's gibe. But not only do they sing when they are merry: every event, whether private, public, or national, calls forth out of them a flood of melody and verse. And the Scots have a chequered and eventful history. The publishers' aim is to make this collection the most comprehensive ever issued.

For the benefit of the "Propaganda Fund" of Mr. Isidore de Lara's scheme for an Imperial and Permanent Opera House in London a series of operatic concerts will be given by Mrs. Walter Jones. The first is to take place next Wednesday at 8 p.m., at the Hampstead Town Hall, when the following artists will generously give their services: Torina Cardi, John Turner, P. J. Mitchell, Jean Argue, Herbert Cameron, Alfred Harriss, Winifred Small, and Harriet Cohen. Mr. de Lara will address the audience.

A SINGERS' RECITAL.

Two singers with good voices were heard in a recital at Œolian Hall. Miss Hortense Houghton has a soprano, bright-toned and strong; Mr. Carlo Fortefi, a mellifluous tenor. He uses a falsetto to admiration. These artists shared a common tendency to over-fervency when the songs took a sentimental turn. Both were better in another vein. Miss Houghton did a light thing with a touch of fun in it—such as Armstrong Gibbs' "Five Eyes"—capitally, and Mr. Fortefi made a great deal of effect of the right kind in a taking song by Perez, "Ay, Ay, Ay." Some 'cello solos were played by Miss Lucie Van Hulst, and Miss Agnes Bedford accompanied tactfully at the piano.

Mr. Compton Mackenzie, who as editor of "The Gramophone" and founder of the "National Gramophonic Society" may lay claim to inside knowledge of what is doing in the world of records, says that "one of the aspects of musical culture in which England now definitely leads is in the provision of good music on gramophone records. The Society is doing its part in maintaining this leadership by having its own records made of works chosen by the votes of members and issuing them at the rate of six every quarter. In no other country does such a society exist. So far one set (at 5s. each) has been issued. These are devoted to the Beethoven "Harp" Quartet in E flat and Debussy's Quartet. The recording has been done by the Spencer Dyke Quartet—a body of players distinguished for the fineness of its work. It seems hardly necessary to point out how great is the value of such records to students as examples of what chamber music playing should be, quite apart from their worth as recreative delight to cultivated music-lovers.

Messrs. Ernest Benn have in preparation a book by Hunter Carter entitled "The New Spirit in the European Theatres." This will be the record of a ten-years' first-hand study of the transformation of the European theatres, by political, economic, and social events, which has taken place since 1914, but which had its beginning in certain changes in the theatres before 1914. It will be illustrated from original photographs of scenes and settings from various European theatres. The countries covered by Mr. Carter's survey are England, France, Germany, Russia, Czecho-Slovakia, Austria, Hungary, Poland, and the Baltic States, all of which he has himself frequently visited since 1914.

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THE ROYAL GENERAL THEATRICAL FUND ASSOCIATION.

The ANNUAL GENERAL MEETING of the Members of the Association will be held at the Offices of the Fund, 55-56, Goschen Buildings, 12-13, Henrietta-street, Covent Garden, London, W.C.2, on FRIDAY, MARCH 27, 1925, at 12 noon, for the receipt of the Annual Report, the Accounts for 1924, the election of President, Chairman of the Association, Treasurer, Directors, and other Officers for the ensuing year, and for all other purposes connected with the Association. The President, FRED TERRY, Esq., will preside. CHARLES CRUIKSHANKS, Secretary. 21st Feb., 1925.

ACTORS' BENEVOLENT FUND, 8, ADAM-ST., STRAND, W.C. 2. C. I. Coltson, Secretary.

ACTORS' BENEVOLENT FUND. The Annual General Meeting of the Subscribers will be held on the Stage of the New Theatre on Wednesday, 4th March, at 11.30 a.m., punctually, to receive the report of the Committee and the accounts for the year 1924. Lady Wyndham (President of the Fund) in the chair. The attendance of subscribers is requested, and all those interested in the work of the Fund are invited to be present. C. I. COLTSON, Secretary.

ACTORS' BENEVOLENT FUND. Election of Committee. 1925-1926. All subscribers of 21s. and upwards are entitled to nominate and vote for the election of the Executive Committee for 1925 and 1926, which must be composed of 14 members of £5 and upwards, and 7 members of not less than 1 guinea. Gentlemen qualified as above, and who are willing to serve on the Committee for 1925 and 1926, are requested to send their names in not later than March 3, 1925. In the event of not more than 21 candidates consenting to serve, an election will take place on Tuesday, March 10, 1925, at 4 p.m., at 8, Adam-street, Adelphi, when voting papers will be examined and recorded by the scrutineers appointed at the annual general meeting. CHAS. I. COLTSON, Secretary.

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SATURDAY, FEBRUARY 28, 1925.

ACTORS AND UNPLEASANT PARTS.

A NEW angle regarding the censorship of plays is indicated by the protest of Mr. Owen Nares against the distasteful parts that actors and actresses are occasionally called upon to play.

"Sexy" Plays.

He recalls that several leading actresses have declined rôles which they consider "go beyond the limits of decency." There have certainly been cases where lady artists, rather than play the part or speak the words allotted to it, have resigned the rôle. It was a sacrifice on the part of the players concerned, and probably meant monetary loss as the price of the preservation of self-respect.

There is no doubt that actresses are often acutely distressed at having to portray parts and deliver certain dialogue against their will, not only for themselves, but also for the members of the audience. "Sometimes," says one actress, "when playing an indelicate part, I have felt inclined to apologise to the audience, especially when I have noticed nice-looking families of father and mother, with young sons and daughters, obviously feeling uncomfortable." It would be as much in the interests of the theatre as that of the player that no actress should be placed in that position.

Strong views are also held by Mr. Nares on the question of dresses worn by chorus girls, which, he declares, are obviously designed to make a sexual appeal to the men in the audience. The first part of Mr. Nares' protest would apply more correctly to the American stage, where, as he reminds us, a certain play is openly advertised as "sexy." Happily, we have not fallen so low as that in this country, but the chorus girls' dresses, particularly in revue, do lay themselves open to the charge of indelicacy.

The practice of undraped lower limbs has grown up by degrees. It was first introduced in the children's troupes, when it was considered that no objection could be raised to juveniles figuring on the stage just as they appeared in the streets, but the "age limit" gradually disappeared, and now beauty choruses of all sizes appear in the same unclothed state as the youngsters. Personally, we do not think that bare legs make any more "sexual appeal" than fleshings; rather the contrary, and it is much more agreeable to dancers to disport in the costume of the sea-shore than in the "tights" of old.

The suggestion is that some stand should be made by actors and actresses against the tendency to present plays of the indelicate type.

The Citizen Censor.

How far the necessity for such a procedure exists it is not easy to estimate. It would appear that with a censorship so strict as ours there should be no reason at all for a second application of the refining process. Managers are of opinion that the British censorship works well, as it enables them to gauge their position with a reasonable amount of accuracy. Then there is the individual point of view to be considered. One man's moral meat is another man's poison, and the principle might be extended to any lengths, so that all discussions of vital questions and much wholesome humour would be banished from the stage. We know of one prominent legislator who would ban such a classic as "Caste" because the part of Eccles made the vice of drunkenness the subject of merriment. In America the matter has been taken up to such an extent that the New York District Attorney has approved of a proposal for the formation of a "Citizens' Jury," whose duties will be to attend every theatre in New York and report upon the plays produced. It is significant that there are at present twelve plays running which are "under suspicion."

While everyone will agree only partially with an American musical comedy star that the "stage needs religion, not cuss words," few will be likely to second the assertion attributed to one of our own actor-managers that the public must be given just what it wants. There are some sections of the public who will applaud anything that savours of indecency, and unfortunately they are the people who shout their desires the loudest; but it is doubtful if theatre-goers who require such things are sufficiently large to make the pandering to their tastes a profitable investment. The mission of the drama is not to debase but to uplift. It is in the interest of the theatre as well as in that of the public that the English stage should maintain its reputation for cleanliness, and it is a healthy symptom on the part of the profession that its members should manifest a desire to guard their calling from reproach.

THE COON SONGS OF TO-MORROW.

SOME SUGGESTED NEW IDEAS FOR COMPOSERS

By G. H. ELLIOTT.

The coon songs of to-day are quite as popular as the coon songs of yesterday.

But what about the coon songs of to-morrow?

The public will always be fascinated by coon songs. They have been handed down to us from the good old minstrel days, when a great proportion of the programmes contained darky plantation numbers, but have changed their atmosphere time after time. This is as it should be, because an artist has always to keep in touch with new ideas.

There was at one time a very big demand for love songs. Then, after I made a success with "I Want to Go to Idaho," there came along what I call State songs; songs about different places in America. Some of them were treated on more novel lines than others.

What Next, I Wonder?

There has always been a run on what I may term vamp songs; and I am now wondering what the next ideas will contain. I have a song called "In Carolina with my Caroline." It is written on the same lines as "I Want to Go to Idaho"—similarly constructed—and bids fair to be a big success.

In choosing a coon song one feels he must be cautious lest his selection may lead the public to believe that he has no new ideas for songs. If one always sings about birds and flowers people are apt to think one cannot get away from this type of song.

There was a time when managers said: "You must do something fresh; something new, as people are getting bored." Then artists got together new numbers. I did so. Everywhere I went I sang these new numbers, and several times, after the show on the Monday night, the manager came along and said: "I was disappointed to-night. I wished you would have sung one of your old songs." "Yes," I replied, "but if I had done so I thought the management would have taken me to task for not doing something new." Then I tried to strike a happy medium.

An Age of Commercialism.

It is up to every artist to be ambitious, for once you lose your ambition, you might as well give up your work. If you lose all interest in it you can never give a good performance. And once you fail to please the public the only thing left to do is to throw up the sponge. The public like to get as much as possible out of an artist; and the artist, on the other hand, likes to make as much money as possible to keep him in his older days.

Unlike days gone by, when many a star artist died in poverty because he worked for his art alone, we are now living in an age of commercialism. This is as it should be, for the other way was killing. But to make his work a commercial proposition, an artist has to put his back to the wall, and take his work seriously. Only those who are ambitious can take their work seriously.

The art of music-hall acting is now on a very high plane, and those who succeed in getting at the top of the bill and staying there any length of time, deserve whatever money they get. The difficulty lies, not so much in getting to the top of the bill, but in staying there.

Future of Coon Songs.

What about the coon song of the future? Everybody is singing them to-day; more coon songs are sung than at any other time since the days of the minstrels.

Photo., Dobson Studios, Liverpool.
G. H. ELLIOTT.

We have coon songs about Carolina, California, and Kentucky; why not, as my friend, Milton Hayes, suggests, one on "The Coal Black Mammy From Wapping?" This would bring the coon song home to England, as it were.

Or a coon song on "The Cool Black Mammy from Greenland"; and the singer could wear fur trousers like the Eskimo and juggle with snowballs. Instead of doing a dance he would do a slide, or be on roller skates!

A coon singer could be a blacksmith, or a shoemaker, who might take an aeroplane trip to the silvery moon.

In America there are coon lawyers, coon millionaires, and coons in almost every profession. Therefore, instead of being merely a plantation coon the singer could be the managing director of a huge stores, the Premier of a coon state, or even a tired or lazy workman at the London docks.

Ideas for Composers.

These are some ideas for the coon songs of the future. We are hundreds of miles from the actual coon-land, and yet there is no sign of the popularity of the coon song waning in England. The reason, to my mind, is because the writers of coon songs hit upon a melody that is pleasing to the ear, whether it is rag-time or common time or schottische.

As a matter of fact a coon song is no good unless it has a tuneful and ear-haunting melody. If composers are clever enough to put a good lyric to it the song is doubly strong. Such songs as "I Want to Go to Idaho," "I Used to Sigh for the Silvery Moon," and "Hello, Susie Green" were big successes at the time they were written, and they remain so to this day. That is because they have both a good melody and a good lyric.

There is plenty of scope for the writers of coon songs on lines I have indicated. Songs of this kind may be for all we know the coon songs of to-morrow.

THE DRAMA IN AMERICA.

(Continued from page 10.)

has not seen before. Pursuing a jealous inquiry as to the source of the treasure, he learns that it is a souvenir of the aforesaid affair between his wife and his friend. A tense situation is created at the end of the first act and the beginning of the second. Nothing happens, however, but a prolonged discussion by the three that form the triangle as to what is to be done. Ballinger is properly humble as the talk goes on, while Ryesdale's remarks range from heroic talk of murder to threats of commonplace divorce. The wife is quite cool and logical over the matter, although confessing annoyance that something past and over has come to her husband's knowledge. Finally the trio agree that Judy, the unsuspecting wife of Ballinger, must be spared. Evelyn will go to Paris and obtain a divorce quietly. In this spirit of compromise the Long Island motor trip is to be carried out as planned, and as the debate ends it is quite evident that the lady controls the situation. And as the husband that threatened is now disposed to plead, it seems hardly likely that she will take that trip to Paris. William Courtleigh as Ryesdale, Kathleen MacDonald as the wife, and Gilbert Emery as Ballinger, act their parts so skilfully that, although the suspense peters out, the play proves interesting.

"Puzzles of 1925."

Elsie Janis displays her talents as an entertainer and wins enthusiastic applause in this new revue at the Fulton Theatre. Good taste and good showmanship also are displayed in her production of this lively show. After standing aside awhile and permitting the members of her company to do most of the entertaining, Miss Janis gives the audience what it is waiting for—her imitations. These include three new ones, all very good, of Lenore Ulric, Beatrice Lillie, and John Barrymore. Jimmy Hussey is "featured" in the programme, and his Hebrew dialect songs delight the audience exceedingly. He also appears in a diverting trial scene called "Judge Nott." A jazz band, called "The Commanders," makes a big hit, and so does the dancing of Cortez and Peggy. Others who contribute to the success of the show are Dorothy Appleby, O'Donnell and Blair, Chevalier Brothers, De Haven and Nice, Crawford and Broderick, Walter Pidgeon, and Georgie Hale.

THE PLAY IN PARIS.

Chaffing the Labour Government—A Crop of New Operettas—Regine Flory's Versatility—Mme. Simone in Pirandello.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Monday.—The new work of Robert de Flers and Francis de Croisset at the Theatre de l'Athenée, a 4-act comedy, entitled "Les Nouveaux Messieurs," has had the best reception from the press of any production this season. As a political play it is full of subtle wit and mild irony. It is a clever skit on labour government, minus biting criticism or exaggerated abuse. These modern Pans flitted around their personnages with amusing doses of mild satire which the fashionable audiences of the Athenée swallow with glee. A burlesque actress is supported by a wealthy, elderly, aristocratic Count, who is also a Senator on the Conservative benches. He heaps presents on his little friend, including a country mansion and an engagement at the Comedie Française. Susan, bless her tender heart, is overcome with joy, but feels she lacks the love of a younger man, and a handsome electrician, Jacques, when he calls to repair the lighting apparatus, is encouraged to express his admiration. Jacques is the secretary of the electricians' union, and in that capacity almost runs the government. We hear him ordering the removal of troops which have been sent by the Minister of War to the scene of a strike. He controls everybody, excepting the delicious little Suzanne, who has become on very friendly terms with the young man. She visits him at his office, inspires him to reach lofty heights, and falls in his arms a willing subject. In the third act he has been elected to Parliament, and the labourites having come into power, Jacques is made Minister of Public Works. But the Labour Government is soon overthrown. Jacques has lost all taste for manual work. He suggests to Suzanne that they go on an extended excursion, unknown to the Count. As a matter of fact, the senator is suspicious of his younger competitor (political and otherwise), and for that reason he has striven to wreck the Labour cabinet. But the amorous Suzanne is also practical and up to date. She prefers the certain for the uncertain. She reluctantly declines to join Jacques, wishing to remain in town with her influential and more wealthy Senator. And the latter, taking pity on the young politician (secretly wishing his rival far away from Suzanne) gets him a fat job with the League of Nations. This diverting chaff of "Les Nouveaux Messieurs" ("The New Gentlemen") is very well played by Victor Boucher, as the trades' unionist leader; André Dubosc, as the crafty, sympathetic Senator; Gaby Morlay as the wily little actress, supported by Lucien Dayle, Carpentier, Berthier, and André Nicole.

"Quand on a Fait ça Une Fois."

This week has been a harmonious one, judging by the number of musical productions released for public judgment. Many are called but few are chosen. At the Gaité Rochechouart, which has become a fashionable home for lyrical comedy, M. Buarini presented a 3-act vaudeville-operette, by André Sylvane and Benjamin Rabier, lyrics by C. A. Carpentier, music by Victor Alix, which met with warm approval. The title, "Quand on a fait ça une fois" (when you've done it once) is taken from a song repeated several times during the evening. The worthy M. Chinon (Max Revol), has arranged a marriage by correspondence for his daughter Gaby (Denise Cayrol) with Marcel (Jean Deiss), and the family is to meet the intended bridegroom at a charity bazaar. It is understood Marcel must be recognised by a violet pocket handkerchief, giving Gaby an opportunity to size him up before he is introduced. Marcel decides to exhibit the identification mark when it suits him. As a matter of fact, he is compromised in a love affair with Lucette (Ducette Darbelle), a member of the committee, and an exuberant society lady accustomed to her own way. She is in the family secret, and feels no compunction in slipping the violet handkerchief in the pocket of Blaise (Serjius), a simple sort of fellow everybody likes. Lucette likewise spreads false reports about the man chosen for Gaby's life partner. Naturally, Blaise is taken for the elegant Marcel, leading to a series of complications. Finally Marcel weds another girl he has admired for years, while we are not much surprised to see Blaise and Gaby make a match of it. As for scheming Lucette, she has no difficulty in finding consolation with Gaby's wealthy uncle from America. Age has no drawback when it is properly gilded. Alix has furnished some catchy morceaux, conducted ably by M. Souvetre. We must not overlook Miss Carlisle, a charming English dancer.

"La Hussarde."

The three-act operetta, "La Hussarde," by Henry de Gorsse, Victor Darley, and G. Nanteuil, music by Felix Fourdrain, produced last Tuesday at the Gaité, is unfolded during the period of Napoleon. The title-rôle is held by Georgette Simon, charming in travesty, and agreeable to hear. Her lover in a jealous mood has deserted from his regiment, so the girl takes his place, winning honours for her bravery, grace, and happy humour. She is rewarded, after a series of adventures wherein she helps to win the battle of Marengo by detecting a spy on the point of stealing secret papers, by reconciliation with her fiancé, and his ultimate pardon. Henry Jullien raises laughter in the part of a citizen of Marseilles with a broad accent. The numerous authors of this healthy effusion should also be recompensed by a long run.

"Pas sur la Bouche."

Another 3-act musical comedy by Maurice Yvain was given on Tuesday at the Nouveautés, and deserves the same vogue as "Ta Bouche." André Barde has written the book—or the book of words. Of plot there is little, but the lyrics are agreeable. The music, nevertheless, is the main feature, and will be jazzed in all the chic dancing establishments and hummed by the man in the street. This score (edition F. Salabert) will find favour for all classes. Roughly summarised, the plot concerns Gilberte (Mlle. Regine Flory), whose second husband (Berval) is hardly as affectionate as she could wish. Valandray imagines he is Gilberte's first matrimonial trial, but as a matter of fact she is separated from an American, Thompson (Koval). The first husband speaks no French, and when he turns up suddenly as the prospective partner of her second husband he is not able to express his relationship. Gilberte, to excite Valandray's jealousy because she loves him, flirts a bit with Charley (Robert Darthez), the latter, however, carrying on with Huguette (Pierrette Madd). Thompson has a peculiarity of objecting to being kissed on the lips (hence the title), but Gilberte's aunt (Jeanne Cheirel) in her enthusiasm, when he consents to disappear in order to save his former wife embarrassment, kisses him in that manner, with the electrifying result that the American asks for her hand. Gilberte makes it up with her husband, Charley wins Huguette for good, and all terminates satisfactorily by another song. During the second act Regine Flory dances a Mexican step, and throughout the production wins genuine applause for her endeavours. "Pas sur la Bouche" owes much to the talent of this versatile artist.

"Pouche."

The title of the comedy played at the Potiniere two years ago has been retained for the operetta in three acts by Alphonse Franck, adapted from "Pouch" by R. Peter and H. Falck, and presented at the Theatre de l'Avenue last Wednesday. The music is by Henri Hirchman, and of the best class of work. Nevertheless, we had to rely on the printed programme to be assured the first two acts were "operetta." The romantic story tells of a pretty widow, a marquise, secretly substituting herself for Pouche to learn more of Fajolle, the next husband chosen for her by the family. She thus ascertains the proposed bridegroom is not as nice as pictured, while he also prefers the real Pouche disguised as somebody else. So the false Pouche is willing to fall into the arms of their mutual friend Bridier for always. The performance revealed a couple of debutantes, Mlles. Viorica (as the Marquise) and Yo Maurel (Pouche), who made a brilliant impression. Henri Defreyn, Gabaroche, and Pizani shine in the masculine rôles.

"Vetir Ceux Qui Sont Nus."

Thursday last Mme. Simone presented at the Renaissance a French version, by B. Cremieux, of Lugi Pirandello's 3-act piece, released here as "Clothe Those Who Are Naked." "Diplome," 1-act comedy, also by the fashionable Sicilian playwright, is included therein. Mme. Simone was much praised for her clever handling of the part of Ersilia Nota (which she played in New York, in English), and once more proved herself a great actress. She is supported at the Renaissance by Alcover as the consul Grotti, also Vergras, Jean Yonnel, G. Pally, Jeanne Grumbach, Blanche Martal. The plot concerns Ersilia's two attempts at suicide, the last fatal, because she alleges her sweetheart abandoned her to marry another. Her romantic yarn is a pack of lies. The poor governess took poison when stranded, having been discharged from a family when discovered on intimate terms with her employer.

Now in its fifth year, the Butterworth Rembrandt Orchestra (conductor Mr. William C. Butterworth) is to give its third concert this season in the Hughes' Memorial Hall, Clapham Junction, this Saturday evening, with a light, modern programme. The soloists for the occasion are Miss Lavinia Botto and Mr. Edward M. White, singers, and Mr. Butterworth, who will play violin pieces.

At the Magicians' Club social evening on Wednesday, Feb. 18, at the National Hotel, Professor Bux and lady assistant in full Eastern dress, Dr. Bowen, Deveen, G. W. Hunter, and Jack Salvin performed some interesting tricks.

LONDON VARIETY THEATRES.

THE COLISEUM.

Once again the Coliseum bill is dominated by "Sumurûn." So strong an appeal have the entertainments of the "Arabian Nights" over our imaginations that Ernest Matray's dramatisation of one of Scheherezade's tales takes us out of a very wet and grey London into a country of scorching suns. Here is very seasonable fare indeed!

Yet there is no lack of enjoyment in the rest of the programme. The everyday pleasures of song, dance, and joke are of a quality not to be put into the shade by the glamour of the East. In particular Layton and Johnstone get the welcome of old friends. If Johnstone did no more than open his mouth in a cavernous smile, or Layton merely roll his twinkling eyes, they would be an amusing couple. But when they express in syncopation the simple minds of the humble black folk down south, they pluck at a thousand heart strings. This is one of the problems of modern "variety." How is it that audiences who are almost entirely ignorant of the United States can become wildly enthusiastic over the colour of the grass in Kentucky? Still nostalgia is the same whether it is the negro's for the Swanee River, or the cockney's for the Old Kent Road. Therefore, it may be that Layton and Johnstone touch on the spark of homesickness—or other such feelings—that is in every breast.

Memories of the hey-day of musical comedy are recalled by Sari Petrass. Her last appearance in London, of course, was only three or four years ago; nevertheless, we think directly we see her of Daly's just before the war. How our ideas change concerning what popular music should be! To-day we must have noise with plenty of brass. In those days the violin, not the saxophone and trombone, was the chief instrument. Instead of the hustle of the present, there was the languor of picture-postcard poses. In the style that brought fame to many a musical comedy artist Sari Petrass is a past-mistress. She is right, therefore, in singing one or two songs of this kind. But she shows us that a ballad beloved of the syncopated bands can also be endowed with the slow grace we were wedded to before the war.

There is an audible stir of pleasure when the rise of the curtain reveals that the Kedroff Quartette have returned. Their intellectual faces are very pleasing; their harmony is a rare treat. Likewise, it is good to see Katrina and Joan back again, for we like to be reminded that there are English dancers able to hold their own. In "The Orchard Thief," Johnson Clark and his doll, Hodge, draw a happy picture of rustic naughtinesses that is a very agreeable change from stock jokes. The Five Junetros complete the entertainment with exhilarating acrobatics.

THE ALHAMBRA.

"Jazz" is supposed to be derived from the answer of a negro conductor to an inquiry concerning what he was playing—"Jus' Band." To a certain extent, what we want to hear from a syncopated orchestra is "just band." Of course, the tune must be lively and melodious, but the rasps, jars, quiverings, wails, grunts, and squeaks are essential to our satisfaction. Alfredo's Band supplies these without going to excess. It is enough for him that "Follow the Swallows Back Home" is a tune that charms. In consequence, Alfredo embellishes it with elaborate orchestration, but never mars it with the uncouth interjections of saxophone yowls or trombone cacklings. He appeals to discerning tastes, and the Alhambra audience responds with fervent applause.

But due credit must be given to the tall, lithe, smiling brunette who dances to the strains of his band. She is described as "Terpsichore, from Folies Bergères, Paris," to distinguish her from the lady of the same name and accomplishments, whose address is "Parnassus." The new Terpsichore, however, performs feats which, we dare swear, the other never as much as attempted. In the midst of a dance she will throw a somersault backwards upon her shoulders and bounce back again. But "throw" is too violent a word. She overturns slowly and gracefully so that the movement fits in with the rest of the dance. She swings herself round and round, too, with the same appearance of slow motion. She provides a thrill not to be missed.

Both in her singing of "He Played the Wedding March to Me Upon the Saxophone" and in her character study of a Cockney complaining, "She's Got Her Eye on My Old Man," May Stevens justifies her title of "The Personality Girl." Harry Gunn, assisted by Marjorie Fitzallen, picks out the comedy from weddings and the pathos from old age, and his act is a very entertaining and popular one. In "Harmonylarity," Rupert Hazell provides full measure of fun with Eva Parke and Pauline Crothers as, if the term be allowed, musical relief. Robb Wilton's "Magistrate" sketch rouses even more laughter at second hearing than at the first.

Those feats by George Hurd with billiard cues, tennis rackets, tumblers of water, and so forth which so interested the King, are part of the regular bill this week. Milton Hayes is as full of helpful theories as ever, and now brings his wits to bear on the future housing problems of the pigeons on St Paul's. That popular little comedian, Ivor Vintor, prides himself on his success in "Bringing Up Father," and The Flying Potters fly from trapeze to trapeze, while their comic sailor raises many a laugh.

VICTORIA PALACE.

A very attractive programme is being presented here this week, with the world-famous comedienne, Miss Ada Reeve, holding pride of place. This gifted lady gave several selections of a widely contrasted nature, her "Foolish Questions" item being very droll. "My Son," a dramatic recitation, was splendidly given; and in her cockney study, "I Never Forget I'm a Lady," Miss Reeve proved herself to be in the forefront of light comediennes. An enthusiastic reception and several recalls were justly accorded. The O'Gorman Brothers also met with the heartiest of greetings, and in "Oh, How I Love My Darling," "We All Have a Weakness," and their amusing and original cross-talk and clever dancing, maintain the high position they deservedly hold in the world of vaudeville. Dunio and Regna, attired as vagrant musicians, give a remarkably fine musical turn, the violin playing of the one, and the 'cello selection of the other being excellently rendered and heartily acclaimed.

The Kenna Brothers, in their daring and screamingly funny aeroplane act, surely had never a better reception; the house rising at them on the conclusion of this unique performance. Lapp and Habel are neat conjurors and acrobats—plus much droll work in dumb show, and amusing "spoof" comedians; and Scott Gibson, billed as the "Kilted Komic," lives up to this description, as in addition to two good numbers in "She Got a Taste for Liquor" and "I'll Na' Come Back," the comedian has a fine stage appearance and breezy manner that will go far to make him popular.

"Elsa" possesses a voice of exceptional range, varying from deep bass to a powerful soprano, which was fully exhibited in "Sahara," the "Soldier's Chorus," from "Faust," the Leonora duet from "Il Trovatore," and the Jewel Song from "Faust," in all of which the unusual compass of the singer's voice is apparent. The charming Palace Girls, with their bright and pretty faces and beautiful dancing, complete this excellent bill.

CROYDON EMPIRE.

Aptly described as an amusing musical mixture, "Sign On" is this week playing to large audiences. The revue contains ten scenes, which are extremely bright and original, and there is a wealth of melody and good fun; while the exceptionally strong chorus give valuable support. Needless to say, the producers, that admirable pair, King and Benson, are responsible for a large part of the comedy, and their combined efforts keep the house in a high state of mirth throughout, the pitch of excitement being reached, perhaps, when the unemployed "band," under the leadership of King, gives a "selection." The fooling in this scene is exquisite. Of the other artists taking part praise is due to Olga Phillips, Doris Jackson, Roy Beach, Bert Bex, and Gordon Finlay. The orchestra, under Mr. John Record, ably assist towards the unqualified success of the revue.

ISLINGTON EMPIRE.

Maurice Productions present Sam Mayo in "A Week in a Night" at the Islington Empire this week, and, judging from its reception at the first house on Monday, it is in for a very successful week. Healthy fun, tuneful music, clever dancing, and beautiful costumes all combine to make it a first-rate entertainment.

Mr. Sam Mayo is, of course, the principal fun-maker, and his droll wit kept the house in happy mood, whilst in the music shop scene an opportunity is given for his well-known and clever songs at the piano turn. Miss Mabel Marks, a little lady of charming personality, sang "Sure As You're Born," "Hurdy Gurdy," and "Happy and Crazy" in delightful manner, whilst her eccentric dancing was particularly clever. Miss Binnie Ash excellently rendered three numbers, the best being "Somebody's Wrong," ably assisted by the well-trained chorus. Others in the long cast who merit mention are Miss Dorothy Darlington, Miss D. Meade, Mr. Walter Stephens, and Mr. W. E. Matthews. The show is excellently mounted.

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Companies for week commencing March 2nd:

6-30 **HOLBORN EMP.** 9-0
SCOTT & WHALEY.
NEIL KENYON.
WHIT CUNLIFFE.
YVONNE GRANVILLE.
TERRY TWINS.
MALVINA.
DAIMLER & EADIE.
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6-40 **KILBURN EMPIRE** 9-0
CORAM.
J. W. RICKABY.
FYNE & HURLEY.
LEE SISTERS.
VERA WOOTTON.
BOND ROWELL.
FRAN KLINT.
ADAMS DUO.
VICTOR KING.

6-15 **LEWISHAM HIP.** 8-40
KING & BENSON'S
"SIGN ON."
Including—
THEMSELVES & FULL LONDON COMPANY.

6-40 **CAMBERWELL PL.** 9-0
"HOLLYWOOD FOLLIES."
An American Musical Burlesque.
Incomparable Cast includes
HARRY & BURTON LESTER.

6-40 **GRAND, Clapham J.** 9-0
The Show that has made Millions Laugh.
"CASEY'S COURT."
WILL MURRAY as "MRS. CASEY."

6-40 **HAMMERSMITH PL.** 9-0
"THE BARNSTORMERS."
Cast Includes—
JACK MORRISON.
COOPER & LAIT.
DAN WHITLEY.
VIOLET PARRY.
JACK LEOPOLD.

6-40 **ILFORD HIPPO.** 9-0
HENLEIGH BAND.
ALBERT WHELAN.
NAUGHTON & GOLD.
WHIT CUNLIFFE.
CARR LYNN.
ZETTA MOR.
HARRY EMERIC.
DIRK & ANTON.

6-40 **SHOREDITCH OLY.** 9-0
"THE GAY CITY"
Including—
TOM DREW.
KITTY KENWAY.
EDDIE BAYES.
JAZZ MANIACS.

6-30 **CROYDON EMPIRE** 8-45
TUCKER.
MOODY'S CABARET BAND.
SAMMY SHIELDS.
RUSSELL CARR.
FRED CURRAN.
VARNEY & BUTT.
HERBERT LEE.
MOLLY O'MORE.
HALMA.
GRAND FOX-TROT COMPETITION.

6-40 **ISLINGTON EMPIRE** 9-0
"THE MELODY BOX."
ELSIE BOWER.
FREDDIE FORBES.
BILLY RUTHERFORD.
and
LAWRENCE TILLER'S 16 GIRLS.

6-40 **POPLAR HIPPO.** 9-0
"CABARET CALLING."
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BOB STEVENS.
JANE AYR.
WYN & IVY.
IMPERIAL TRIO.
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6-40 **WILLESDEN HIP.** 9-0
"LOVE & KISSES."
Cast Includes—
CHESTER FIELD.
DOROTHY LENA.
BILLY HOLLAND.
and
16 LOVE & KISSES GIRLS.

6-40 **ROTHERHITHE HIP.** 9-0
"ANOTHER MAN'S WIFE."

6-40 **COLLINS'S** 9-0
"THE MIDDY V.C. COMES HOME."

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"CROSS WORDS"

At Coventry.

"Cross Words," a new domestic musical comedy revue in eight scenes, was presented by Newlove Productions at the Opera House, Coventry, last Monday. The book and lyrics are by Con West and Horace Jones, and the music by Jack Hylton and Chester Chase. Staged in eight artistic scenes, rich in genuine humour, and abounding in tuneful music, the initial production was a great success. Mr. Horace Jones as Bill Knobbs scored a triumph as the chief funmaker, whose verbal passages with his argumentative wife, Martha, form the basis for the title. The theme of the slight plot centres upon a gift of £50,000 on condition that at the end of six months Bill does not possess a wife, with a similar sum to Bill's ward, Peggy, on her 21st birthday, providing she is engaged to a man of her own wealth. She is not to be informed of this, however, until she comes of age. The elders immediately seek release by means of a divorce, but an unexpected meeting at Blackpool brings about a reconciliation. The lawyer concerned, thereupon, congratulates them upon passing the first test, and starts them upon the task of finding a child in six months, which after an amusing scene, is met by adopting an infant. Meanwhile Peggy, a cabaret girl, is in love with the Hon. Bobby Carruthers, but sacrifices her affection to appease the anger of the aristocratic Lady Carruthers, until the advent of her 21st birthday, and the fortune brings happiness to all concerned. Mr. Horace Jones is a host in himself, and is admirably supported by Miss Dorothy Vernon as Martha. Miss Dulcie Chase is a winsome and charming Peggy, both in action and song. Mr. Harold Malcolm uses his opportunities and fine voice to advantage as the Hon. Bobby, his chief song being "Flower of Memory," while he also takes a prominent part in the concerted finale to scene 1, "Love's the Only Thing that Matters." Mr. George Graham as Basil Carruthers gives a capital dude study, and scores in several vocal numbers as well as in his yodel song. Mr. Dennis Greer contributes an excellent study of a coster with a love affair on hand with his landlady; and Little Teddy Goy excels in the juvenile part of the baby, his duet with Miss Chase, "Big Sister of Mine," being a great success. Others who did well in support were:—Miss Eileen Moore, Mr. Bobby Wood, Miss Agnes Maude, Mr. Clifford Manley, and Mr. V. Turnbull. Some fine part-songs are given by the Victorian Quartette, and the Newlove Girls are a well-balanced chorus as well as a clever company of dancers. Mr. Hammond J. Navarro is the musical director.

"BROADWAY JONES"

At Chiswick Empire.

That popular production, "Broadway Jones," is here this week, and is putting everyone in a good humour. To describe "Broadway Jones" as "a scream in four acts" feebly does it justice. It is a cyclone of merriment. The play is well acted, and abounds with ludicrous situations and clever dialogue. Mr. Piddock scores heavily in the title rôle, and has a part that fits him to perfection. Mr. J. J. Hooker gives a fine impersonation of Robert Wallace, the fidus Achates of Jones. Mr. A. B. Mackay invests the part of Peter Pembroke, vice-president of the Consolidated Chewing Gum Co., with much subtle humour, and Judge Stopford is represented quite ably by Mr. Mostyn Hogan. Miss Ida McKay is droll as Mrs. Gerard, Mrs. Hogan is distinctly good as Mrs. Spotwood, and Clare is prettily enacted by Miss Bunty Coote. Miss Lilian Starkey plays Angelique with vivacity, while Miss Peggy Hayden is a delightful Clarice, and the Josie of Miss Christine Cooper is worthy of recognition. The play is well mounted.

"THE FIRST KISS"

At Penge.

William J. Wilson's beautiful production, "The First Kiss," reached Penge this week, and is proving very popular at the Empire Theatre. Mr. Donald Mather plays the part of Prince Nurriden, and acts well throughout, sincerity and charm being features of his performance. He has a fine singing voice, which is made full use of in the various fine numbers. As Mariposa, Miss Ethel Cadman is a big success. She has an excellent voice, and her acting in the difficult part of "The Butterfly" is very clever. Humour is well supplied by Mr. Denier Warren and Mr. V. Barrett-Lennard. Sincerity is the keynote of Mr. Albert Froom's work as "The Caliph," and a clever piece of characterisation is Mr. Roy Emerton's "Zufar." Miss May Marton as "Fateema" is one of the hits of the show. Messrs. J. Courtenay Fagan, Anthony Borgia and Richard Seaton, and the Misses Betty Bolton, Dorothy Cullen, Vina de Vesci, and the Sisters Jack and Jill, as well as an excellent chorus, add their quota to the general success. Mr. Howard Leslie is manager for the show, and Mr. O. H. Mabbett, musical director.

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"RENT FREE"

At the Queen's, Poplar.

This entertaining Norman Lee farce, with additional lyrics by Ambrose Rice, is attracting good audiences to the Queen's, Poplar. The piece is a cheery musical production with an interesting plot, brightly told in witty dialogue, and interspersed with popular numbers. There are eight scenes, and one of the funniest is undoubtedly scene 3, the interior of the wet canteen, for in this we see some capital fooling by Jack Shields as Nobby Clarke, V.C., and Billy Doust as Joe, his pal. These two khaki comedians work splendidly together, and create much hearty laughter throughout the show with their different styles of humour, the cheery facial expressions of Billy Doust being a valuable asset to this laughter-maker.

A really clever and versatile pair of entertainers are Miss Doree Thorne and Tony O'Brien, who play the V.A.D. and Lieut. Smithers respectively. These artists indulge in some smart chatter, and render several duets in good style, particularly "From One Till Two" and "Cross Words." Mr. O'Brien also makes a great hit with his song "Vivian," being capitally supported by ten chorus ladies. Their burlesque singing of the title song is most amusing. Miss Betty Warren as "Yvonne," plays the character splendidly, and with a good accent. Miss Warren has a most pleasing appearance, and sings and dances well. Eddie Melvin and Robert Archer are splendid as the colonel and sergeant-major, and Syd Pratt and Miss Ida Grant do useful work.

STRATFORD EMPIRE.

A "back to variety" programme was welcomed on Monday night after a number of musical plays, and all the artists were cordially received. Hal Wright opened with a vocal burlesque. His parody on "Old Cashmir" was warmly applauded. Miss Marie Ambrose, "the soprano with a golden voice," was in great form. "Come Along" was followed by "Out in the Golden West," and her rendering of "Land of Hope and Glory" thoroughly captivated the house. Bruce Green proved himself still to be the dame of dames. He was quietly amusing in "I still went on with my knitting," but the audience insisted on a recall for his singing of "Wife of a Sheik," and as a tab number they joined him in the chorus of "Eat More Fruit." Talbot O'Farrell's appearance was the signal for a burst of applause, for he is an ever-welcome visitor. His sly tilts at the Irish and the Jews in his stories are never-failing sources of fun, while his sympathetic rendering of Irish songs was very appealing. "The Wedding of Maggie Malone" was followed by "I Will Love You More Than Ever." In response to repeated recalls he sang "Little Old Town in County Down," and "Day That O'Rafferty's Daughter Got Wed." Scott and Whaley's opening argument caused great amusement. Their best song was, perhaps, "Horsey Blue," and concluding with a clever eccentric dance, the pair were vociferously applauded. Ernest Hastings pleased immensely with his humorous songs at the piano, while Jeavon and Jena proved smart novelty equilibrists.

LEWISHAM HIPPODROME.

Harry Tate's latest sketch, "In His Office," is at Lewisham this week, and creates much merriment. It was given a great reception on Monday. Kranton, in "Repairing a Piano," is responsible for a good act. He uses a tin-opener to open the piano, extracts a cat therefrom, and uses the cat and various other unlikely implements for a jazz band of his own. "The Henleigh Band," conducted by Mr. J. Martin, are a big success, their selections being much enjoyed. Fyne and Hurley have made burlesque a fine art, and they keep their audience in merry mood all the time. So does Tom E. Hughes, the rag-bag of vanity—his vanity in his "appearance" is one of the choicest pieces of comedy seen on the halls.

Vera Freeman, looking very pretty, sings with piquancy "The Heart of a Devil Behind a Fan," and her partner, Alan Duncan, dances cleverly. She sings her famous number, "Gigolette," and the pair execute a wonderful apache dance. Bond Rowell, as debonair as a light comedian could be, with a striking presence and an excellent voice, holds the audience throughout his three numbers, and when he has finished telling us of "The Road That Leads To Home, Sweet Home," the curtain comes down to the most enthusiastic applause. The always popular Whit Cunliffe completes.

Bridlington Spa Entertainments.

Mr. L. Kilkenny, assistant manager of the municipal entertainments at Ramsgate, has been appointed manager of the Spa, Bridlington. Mr. Kilkenny was one of four candidates selected from two hundred applicants, and was finally appointed after the chairman and deputy chairman of the Spa Committee of Bridlington Corporation had paid a visit to Ramsgate. Mr. Kilkenny, who has recently been acting as manager for Mr. R. J. Costerton, who is recovering from a serious operation, takes up his new appointment at the beginning of March.

THE VARIETY WORLD.

"Better Days"—A Pantomime Farewell—Miss Florrie Forde's New Revue.

"Better Days."

Mr. Julian Wylie's new revue, "Better Days," will be produced at the London Hippodrome on the evening of March 19.

Miss Florrie Forde's New Revue.

"Here's To You" is the title of Miss Florrie Forde's new revue, which opens a long tour on March 30 at the Grand Theatre, Bolton. It will be in twelve scenes, and will be on the same lavish scale as Miss Forde's pantomime productions. Included in the cast will be Florrie Forde, Stanford and Allen, Aleta Turner, Sinclaris and Dalva, and the Scala Harmony Four. At the termination of her pantomime season at the Alhambra, Bradford, next week, Miss Forde, accompanied by Stanford and Allen, will be going to Paris for a week on the look-out for novelties and new dress creations.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Moss Empires, Ltd., for a Ball donation of fifty guineas, the Earl of Lonsdale for a matinee donation of £5, and the Excelsior Philanthropic Society for £1 1s., per Miss Lottie Albert, Miss Barbara Sievier is thanked for a matinée donation of £2, and Miss Florence Dwyer for a collection of 8s. 6d.

Boxes for the matinee have already been secured by Sir Thomas Lipton, Sir Gerald du Maurier, Baron Henry de Ville, and Percy B. Broadhead, Esq., while the following firms are thanked for gifts for auction: Messrs. Selfridge and Co., Ltd., Messrs. Shoolbred's and Co., Messrs. L. G. Sloan, Ltd. (Waterman fountain), and various other firms for kind promises.

"Harlequin's Lover."

Charles Ridenux (John Chancellor, the well-known serial-writer) presents Madame Dolores, the famous model, in her strong dramatic sketch, "Harlequin's Lover," which he has written specially for her. Madame Dolores is supported by Richard Williams, who will be remembered for his fine acting in "The Romantic Age" and other London successes, and by George Gordon, who also produces the sketch.

No expense has been spared to give this sketch the necessary splendid setting, and it is now ready for booking.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that five death levies are now due on the 1925 book. Red stamps 8.

Scott and Whaley.

At the Victoria Palace on March 9 Scott and Whaley are paying a quick return visit to this house after five weeks' absence. These popular entertainers, who are at Stratford this week, Holborn next, will revive one of their former successes when they return to the West End next month.

M.H.A.R.A.

The 93rd meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, February 18th, when the following members were present: — Messrs. Cecil Moeley (who was voted to the chair), Harry Marlow (hon. trustee), George French, Monte Bayly (hon. treasurer), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn and the meeting terminated.

For South Africa.

The Van Delfts sailed from Southampton on Friday, the 20th instant, per R.M.S. "Kildonan Castle," to fulfil an engagement with the African Theatres Limited, booked by the I.V.T.A., Limited.

Miss Zena Carol.

Following three successful weeks in London, Miss Zena Carol opened on Monday at the Alhambra, Devonport, and made a success with her comedy studies.

A Panto. Farewell.

The closing night of "Tom, Tom, the Piper's Son" at the Glasgow Pavilion was marked by scenes of great enthusiasm. Miss Ouida Macdermott, Miss Betty Green, and the Sisters Houston were all the recipients of handsome presents and innumerable bouquets and baskets of flowers. Tommy Lorne received a handsome silver-mounted walking stick, and Tommy Toms was also remembered.

Mr. Stanley Lupino.

Appearing in the first production, "Better Days," at the New Empire, Liverpool, on March 9, Mr. Stanley Lupino will "join the ladies" on another stage three days previously, for next Friday, March 6, he will be present at Holland Park Rink to award the prizes to the winners of the Ladies' Half-mile Roller Skating Handicap for the Stanley Lupino Challenge Cup. Mr. Lupino himself is an enthusiastic skater, and is keenly interested in roller racing.

John Lester.

On March 14 John Lester sails on the Berengaria for the States, and will be absent for a month or two.

May Stevens.

The Versatile Personality Girl, May Stevens, is at the Alhambra this week, and although early in the programme, is doing very nicely. Since she produced the act a few months ago May Stevens has done well, and in the past four weeks has played a different tour each week, commencing at the Empire, Glasgow, then to Palace, Blackburn, and followed with East Ham Palace, a sure proof that her act is a pleasing one.

Ristori in Germany.

The act of Ristori and Partner is still creating a big impression on the Continent, and he is at present at the Hansa Theatre, Hamburg, and next month goes to Dusseldorf. He plays Budapest in April and Vienna in May, and then comes to London for a short season. We hear he has fixed almost two years' work on the Continent.

Marjorie Fitzallen.

Direct from her panto. successes at the Opera House, Belfast, Marjorie Fitzallen is in town this week at the Alhambra, where she is supporting Harry Gunn in his "Wedding Day" scena, and gives a delightful performance. Next season Marjorie plays panto. at the Gaiety, Dublin.

"Eat More Fruit."

Susie Marney produced the new Covent Garden success. "Eat More Fruit," at the Palace, Grimsby, last week, and it was an absolute riot. Miss Marney tells us it is the biggest winner she has had for years.

Robb Wilton.

Although not quite recovered from his recent indisposition, Robb Wilton resumed at the Alhambra on Monday last, at which house his latest scena, "The Magistrate," was responsible for much hearty laughter. Robb receives capital support from Florence Palmer as the lady detective.

Katrina and Joan.

Concluding their fourth pantomime season with John Hart at the Grand, Leeds, last Saturday, Katrina and Joan have been re-engaged for next season by the same management. These clever dancers are this week appearing at the London Coliseum.

Victoria Palace.

Billy Merson, in selections from his repertoire, will share the top of the bill at the Victoria Palace on Monday evening with De Groot, the celebrated violinist of Piccadilly Hotel and wireless fame. De Groot will be assisted by A. Gibilaro (piano) and J. Samehtini ('cello). Other contributors to the programme will be Mello and Nello, comedy acrobats; Norman Long, with a song, a smile and a piano; Ted Saunders, mimic; Van Dock, the Italian cartoonist; Our Palace Girls; and Daisy Wood.

In Aid of West London Hospital.

A special Sunday Concert is being organised to take place on March 15, at the Chiswick Empire Theatre, in aid of the funds of the West London Hospital. Tickets may now be purchased at moderate prices, and a strong programme is promised. The doors will be open at 6.30, and the commencement will be made at 7 p.m. The list of artists who will appear will be announced shortly.

Ella Shields.

At the London Shoreditch recently Miss Ella Shields was very gratified with the hearty reception accorded to her. She wishes to record her appreciation of the management and staff in making her return visit—after 14 years—one of the happiest of her career.

Picture Publicity.

Joe Fielding, the well-known Leeds photographer, has recently opened a Photo Press Agency for picture publicity in the daily and weekly press. Mr. Fielding will be glad to submit full details upon receipt of a postcard.

Sammy Shields.

The Merry Scot is back again at the Holborn this week for the third time in five weeks, and is by no means wearing out his welcome there. Sammy is singing snatches of songs to the accompaniment of his Keech Ukelele, an item which is greatly appreciated.

Miss Ruth French.

Miss Ruth French, the dancer, has been selected by M. Michel Fokime as principal dancer in his "Frolicking Gods" ballet which will be included in Julian Wylie's next revue, "Better Days," at the London Hippodrome.

Fred C. Francis.

Fred C. Francis has transferred his agency business to Faraday House, 8, Charing Cross Road, W.C.

Syd. Walker.

After an interval of sixteen years it was a bold experiment of Harry McKelvie to introduce an English comedian in his pantomime at the Princess Theatre, Glasgow, and the success made by Syd. Walker has more than justified the choice made by this management. Syd. has been approached for production to follow pantomime.

Lawrence Wright's New Manchester Offices.

The Lawrence Wright Music Co. have opened new Manchester Offices at the Hippodrome Buildings, Oxford Street, Manchester. The genial Fred Morris is in charge, and will be pleased to see old friends and make new ones at any time. Artists in or around Manchester are assured of all the help that Mr. Morris can give them with regard to both instrumental numbers and songs, and all are invited to call and pay him a visit. Band parts and professional copies of all numbers in stock.

Van Biene's Braytonians.

Something in the nature of a record, Van Biene's Braytonians, the "Quality Jazz Band," are appearing for the third time within five weeks, at the St. James Picture Theatre, Victoria, next Sunday evening at 6.30 and 8.40. On March 16, this happy little party under the personal direction of Mr. K. Van Biene, are due to open for an eight weeks' engagement at the National Trades and Industrial Exhibition, Birmingham. The sole booking agents are: The Apollo Orchestral and Concert Agency, Victory House, Leicester Square, W.C. 2.

Publicity at New Cross.

Quite a novel and attractive poster display has been instituted by Manager Ted Glanville at the New Cross Empire, for which he is personally responsible. Each week Mr. Glanville hits upon a novel idea for introducing his programme to his patrons, which causes much comment. This week's attraction is Tom Arnold's latest production, "The Pepper Box," which pays its first visit to town.

BIRMINGHAM HIPPODROME

Re-opened.

After a lapse of several years Birmingham Hippodrome was re-opened on Monday. The gabled exterior, though much the same as of old, except that it is touched up, and has an attractive gold-faced shelter added, is imposing; but it is the interior which principally strikes the eye. The house is sumptuously furnished, and is worthy the title of a palace of entertainment. Spaciousness and dignity are its dominant notes, due to two floors only being designed, and allowing for loftiness and lightness. Wide corridors, and a magnificent lounge entrance hall with suitable office and other accommodation first give one a pleasing impression, which is added to by the appearance of the auditorium. The stone tiled and "frosted" floor looks extremely well under the glowing but soft lights above. The carpeting is rich—dark crimson and old rose—and runs into hundreds of square yards. The tip-up seats are well sprung, and allow for freedom of movement, and the gangways are generously wide. The colour scheme for the lounge and interior walls is a pale blue grey, with a cream ceiling handsomely decorated. Golden reliefs add brightness to the pillar heads in the Doric style. Across the centre are hung five great lamps, of the antique lantern type, with red and yellow panes worked with black and blue decorations. There are two sets of three boxes on each side, with handsome crimson curtains, the top centre ones being raised to give a cupola effect. Electric lamps of lantern shape hang from the centres of each box. The grille metal work screening the heating pipes is painted gold, and high above the orchestra is a large and well-designed skylight. From every one of the 2,000 seats there is a perfect view of the spacious stage.

Thus, after some delay, Mr. Charles Gulliver, managing director of London Theatres of Varieties, Ltd., and of Variety Theatres Controlling Co., Ltd., and allied companies, was able to obtain an auspicious opening, especially as for the occasion he had booked Miss Shirley Kellogg in the revue entitled "Happy Hours," written by Messrs. Gerald Vivian, Mackenzie Lee, and Clarkson Rose. The latter is a comedian who figures very prominently in the humorous scenes, and with his dry, matter-of-fact manner soon made himself on good terms with the crowded audience. Miss Shirley Kellogg sang well, and had a well-dressed chorus as an ensemble. Gordon Keith also sang and danced admirably, his "No, Girlie, No" being given with much snap, and the green and silver frocks of the girl dancers pleasing the eye as much as did those which harmonised so well in Miss Kellogg's "Flowers Everywhere." Marjorie Lotinga introduced a little piquancy into the show, especially in the operation and influenza scenes, and Natalie Lynn displayed a penchant for broad comedy. Olivette danced neatly, George Thomas impersonated a curate, and Dewey Gibson had his main chance as the doctor in the 'flu sketch.

The new manager is Mr. Jas. W. Kilgour, from Wolverhampton. The formal opening was performed by the Mayor of Wolverhampton (Mr. J. Clark), while accompanying him in the evening was the Lord Mayor of Birmingham (Alderman R. Bower).

To our Friends in the Profession!

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THE MAGICIANS' CLUB.

Annual Dinner.

That magicians do not live by magic alone was evident on Sunday evening last when the wizards and their friends dined at the Hotel Victoria. Not one of them attempted to produce rabbits, eggs, or the usual conjuror's accessories, but all seemed quite content with the excellent fare provided. The chairman was Mr. R. H. Gillespie, a vice-president of the club, and supporting him were Mrs. Gillespie, Mr. and Mrs. Will Goldston, and vice-presidents Messrs. Hamilton Heinke, Horace Goldin, David Devant, Louis Gautier, and Mr. and Mrs. E. T. Marr. Others present included Harry Hall, Major and Mrs. J. W. Licehurst, Mr. and Mrs. Claude Ford, Mr. and Mrs. Frank Woods, Mr. and Mrs. Zomah, Mr. and Mrs. J. Edwards, Messrs. Harry Mills, Tommy Bench, Will Thorne, Jack Brooks, Harold Salter, J. Joseph Ellis and Johnstone, and Misses Dorothy Lampard, Maggie Angus, and Peggy Smith. Capt. Vanderkiste and Commdr. Henry Hunt were others we noticed in the big gathering, numbering nearly 250.

Proposing the loyal toast, Mr. Gillespie observed how thankful we all were that His Majesty was making good progress. The toast of the evening, "The Magicians' Club," was proposed by Mr. Gillespie, who said he was very proud at being asked to occupy the chair. He confessed that he had fallen a victim to the modern cross-word puzzle craze, and tried to find a word of eight letters indicating "charmer." His wife's name did not fit in, and then he thought of "magician." The club was founded 12 years ago at the instigation of the Great Houdini (from whom a cable was read with best wishes for a jolly evening) with the assistance of Will Goldston, Horace Goldin, and David Devant, whom they were all delighted to see that evening. Houdini, who was in America, had recently sent him from that land of prohibition a book entitled, "A Magician Among the Spirits." He had been to America, and he had more spirits there in a fortnight than in a much longer space of time over here. The club, he said, had made wonderful progress, and had, he thought, an unusually bright future. It helped magicians throughout the world. When he was in the States it was nice to know someone who would hold out the hand of fellowship. He and his friends had always been thoroughly entertained at their evenings, which were just a little different from anything else, with just the right Bohemian atmosphere behind them. He paid a fine tribute to Mr. Will Goldston, who was "the mainspring of the whole thing." Finally, he said he was not going to be drawn into a discussion about vaudeville and magic. If the goods were presented in a saleable condition, then the managers would want them.

A presentation was made by Mr. Gillespie on behalf of the club to Mr. Horace Goldin of an illuminated parchment and gold cigarette case, as some tangible recognition of what his fellow magicians thought of him. He was a great magician, said Mr. Gillespie, and his name was famous throughout the world. Mr. Goldin, in response, said he had been away for over 10 years, but returned to this country to find magic flourishing 100 per cent. He thanked them for the beautiful gifts, and Mr. Gillespie for all he had said.

The toast of the ladies and visitors was proposed in suitable terms by Mr. Arthur Bolden, and Mrs. Will Goldston, in a witty little speech, replied.

After an overture by Mr. Harry Heap, whose orchestra had played excellently during dinner, Alec Mander went through his repertoire of tricks. We noticed in our columns, with appreciation, Alec's first appearance, and it was gratifying to hear it described by Mr. Gillespie as wonderful. He was presented with the Capt. Vanderkiste Challenge Cup for making the most progress in the art of magic during the present year. Mr. Gillespie added that Mr. Will Goldston, with his usual perspicacity, had presented a gold medallion to Mr. Mander, in recognition of his, the youngest member's, good work. Mr. Mander, in reply, told of a dream he had, in which he won the cup and medal, and was afterwards offered an engagement by Mr. Gillespie. Mr. Gillespie, in reply, said he felt rather like a Fairy Queen, but promised a week's trial if terms could be arranged. The other artistes were Luvovna, a brilliant pianist, and A. Frydman, whose violin solos were much appreciated. Perion told stories with his usual success, Valera displayed pictures on a screen with the aid of rags, Mdlle. Suzette's magic pleased, and Ernest Hastings' humour and music at the piano were very much enjoyed. Edward Victor scored with his clever illusions, Mr. Jamieson Dodds sang beautifully "My Old Shako," and Horace Goldin's tricks, including a new watch trick, revealed the master magician all the time.

Jean Alexander.

Jean Alexander was due to sail for Australia next month, but we hear that Reeves and Lamport have arranged to postpone her contract until March next year. In November last Jean was married to Jack Edge, upon their return from South Africa, and it is quite possible that this delightful entertainer may return to the stage for the summer season at a well-known resort

"HELLO, CHUCKLES!"

At Theatre Royal, Stratford.

After a successful first edition in the provinces, a second edition of this revue was presented for the first time in London on Monday night by Billy Wooley, who not only presents the show but takes the leading part. He is the live wire throughout. As "Chuckles," he is the cause of all the trouble, and whether as assistant to Jack Spearmint, a railway porter, or a waiter, he extracts the utmost out of the humorous situations. He was very droll in an episode in which he tried to get locked up, and also with Stanley Rose (Spearmint), who is an excellent juvenile lead, in a song in which a lady and a dog were confounded. Rose also sang with good effect "Kentucky," and "Whoops, Dearie," in which he was supported by the Marconi Sextette of Dancers. Miss Cecilia Wallis worked well as a foil to Wooley, and she well earned the applause she received. Jack Bristow and Ted Bristow, in addition to some smart dancing, had some catchy songs. One of them, "All The Best-looking Girls Get The Worst-looking Fellows," pleased immensely. Miss Millicent Burton was a breezy personality, and she made a decided hit with her number "If All The Girls Were Good Little Girls," whilst with Stanley Rose she captivated the audience with some delightful scenas. Mr. Sid Bundy, as Lightning, a waiter, was excellent, his "slow motion" actions creating roars of laughter. Mention must also be made of the Carrylls Trio, whose musical and vocal transformation scenas were vastly enjoyed. Miss Trixie Carr, too, was good as Marguerite, and the chorus was above the average.

Gladys Horridge.

At the Hippodrome, Coventry, this week, "Follow the Money," with Gilbert Payne and Gladys Horridge in the leading parts, proves a very popular attraction. Versatile Miss Horridge does excellently in both her comedy and vocal efforts.

G. S. Melvin.

Concluding pantomime recently at Olympia, Liverpool, G. S. Melvin opens at the Empire, Sheffield, on Monday next in a new production "Larks," in which he plays the chief comedy role.

George Doonan.

After a pantomime season in the North, George Doonan rejoined in revue under the management of Tom Arnold, and is at present starring in "Pepper Box," which is the big attraction this week at New Cross.

NEXT WEEK'S CALLS.

MONDAY, MARCH 2, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 23 NOW DUE.

ALBANY WARD THEATRES.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Adam's Eve."

JERSEY OPERA HOUSE (rehearsal, 1).—Jersey Green Room Club.

JERSEY ALHAMBRA (rehearsal, 1).—The Harmonics.

SALISBURY PALACE (rehearsal, 1).—"Tons of Fun."

YEOVIL PALACE (rehearsal, 1).—Boughton and Esden (March 5, 6, and 7).

TROWBRIDGE PALACE (rehearsal, 1).—Boughton and Esden (March 2, 3, and 4).

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—P. M. Turner presents "Follow the Money."

NORWICH THEATRE ROYAL.—"An Interrupted Honeymoon."

PAISLEY THEATRE (rehearsal, 12).—"Bunty Pulls the Strings."

PAISLEY RINK PALACE (rehearsal, 12).—Three Argentas, Enderby, Reeves and Wragg.

IPSWICH HIPPODROME (rehearsal, 11.30).—L. Poole presents "Lucky 13."

IPSWICH LYCEUM THEATRE.—"Morals."

HAMILTON HIPPODROME (rehearsal, 1).—Harry Lees presents "Gossip and Grumbles."

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Arley and Alys.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Mr. Ventom Swift presents "Robin Hood" Pantomime.

MANCHESTER JUNCTION THEATRE.—Pictures and company as booked.

MANCHESTER METROPOLE THEATRE.—Dalton, Norton and Wright present "Oceans of Joy" Revue.

MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "A Mother Should Tell."

MANCHESTER KING'S THEATRE.—The Broadhead Players present "A Soldier Princess."

MANCHESTER QUEEN'S PARK HIPPODROME.—Mr. Dave Westwood presents "Grumbles of 1925" Revue.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "Two Little Sailor Boys."

PRESTON ROYAL HIPPODROME.—The Broadhead Players present "The Manxman" and "The Christian."

PRESTON PALACE THEATRE.—Picture Entertainment.

SALFORD ROYAL HIPPODROME.—Dan Leno, Junr., Harry Shields and Co., Allison and Dennis, Six Olracs, Wullie Durkin, Fame and Fortune, Percy Honri.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—James Currie presents "Novelties" Revue.

LIVERPOOL PAVILION THEATRE.—Joe Morrison presents "Jazzland" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Pictures, Marsden and Owen, and company as booked.

BURY HIPPODROME.—The Broadhead Players present "Broken Homes."

MORECAMBE WINTER GARDENS.—Picture Entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal 12).—"Chocolate Drops" Revue.

WEST BROMWICH EMPIRE (rehearsal 12.30).—David Poole, Rene Dell, Henry Bekker, W. B. Raby, The Salerns, and company booked.

WEST BROMWICH THEATRE ROYAL.—Jimmie Wood's "Blighty" Revue.

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

WARRINGTON.—Ruby Kimberley, J. Tully, Jay Productions, "British Made."

BURNLEY.—Ernie Lotinga's "The Loon."

SOUTHAMPTON.—G. E. Williams' "Crisis," Gillie Potter.

CARLISLE.—M. Kitt Gaarde's "Nine O'clock Revue."

BRADFORD.—A. E. Lyon's "Tonics."

HUDDERSFIELD.—Harry Warburton's "Shavings."

HALIFAX.—Imperial Productions, "Parish Relief."

BLACKBURN.—Dee Cee Tour's "In the Next Room."

LEICESTER.—Company as booked.

LONDON SYNDICATE HALLS.

(See p. 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 12.)

MOSS' EMPIRES.

LONDON HIPPODROME.—Closed for rehearsals for Julian Wylie's production, "Better Days."

FINSBURY PARK EMPIRE (rehearsal, 1).—Frank Benson, The Four Bennos, Tom Bracewell and Dolly, Rupert Hazell, Jack Hylton and his Band, Kirkby and Hudson.

NEW CROSS EMPIRE (rehearsal, 1).—Tom Walls presents "Our Liz"; cast includes Renee Reel and Jack Barty.

STRATFORD EMPIRE (rehearsal, 1).—Tom Arnold presents "The Royal International Circus."

VICTORIA PALACE (rehearsal, 11.30).—Billy Merson, De Groot, Daisy Wood, "Our Palace Girls," Norman Long, Van Dock, Nello and Nello, Ted Saunders.

CARDIFF EMPIRE (rehearsal, 1).—Harry Norris presents "Ring In"; cast includes Rebla, Osborne and Perryer, Noni.

SWANSEA EMPIRE (rehearsal, 2).—Dorothy McBlain, Maud Gill Trio, Denis O'Neil, The Vedras, Arthur Prince, Rodney Hudson's Eight Moss Girls with Bert Neilson, Griffiths Bros., and Miss Lutie.

NEWPORT EMPIRE (rehearsal, 1).—Sidney Burns presents "Pranks." Cast includes Rex London and Winnie Goodwin.

NOTTINGHAM EMPIRE (rehearsal, 1).—Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmy Austin, George Doonan.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—The George Edwardes (Daly's Theatre Production) "The Merry Widow." Cast includes George Graves.

GLASGOW ALHAMBRA (rehearsal, 11).—Herbert Clayton and Jack Waller present "No, No, Nanette."

GLASGOW EMPIRE (rehearsal, 11).—Tommy Mostol presents "The Golden West." Cast includes Eddie Polo and Tommy Mostol, Ray Zack.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Ernest Hastings, Les. Rogers, G. H. Elliott, Rodney Hudson's Eight Empire Girls, with Edna Maude, Willy Picardy, Tina Paynola, Haig & Escoe.

BIRMINGHAM GRAND (rehearsal, 1).—Wheeler and Mason present "Gadgets." Cast includes Albert Bruno and Dick Francis.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

LIVERPOOL EMPIRE.—Closed for rehearsals for "Better Days."

LIVERPOOL OLYMPIA (rehearsal, 1).—The British National Opera Co.

LEEDS EMPIRE (rehearsal, 1).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.

HULL PALACE (rehearsal, 1).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Maudie Francis, and Jack Boot.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Florrie Forde's pantomime, "Jack and Jill." Cast includes Florrie Forde and Reg. Bolton.

EDINBURGH EMPIRE (rehearsal, 12).—Arthur Treacher presents "The Love Doctor." Cast includes Maidie Hope, Arthur Treacher, and Bunny Doyle.

NEWCASTLE EMPIRE (rehearsal, 1).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Yoicks."

SUNDERLAND EMPIRE (rehearsal, 1).—Daly's Theatre present "Madame Pompadour."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—The Royal Italian Circus.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Miss Phyllis Neilson Terry.

GATESHEAD EMPIRE (rehearsal, 1).—Macdonald and Young present "Betty."

PRESTON EMPIRE (rehearsal, 11).—Robert Courtneidge's company, "The Last Waltz."

SALFORD PALACE THEATRE (rehearsal, 1).—"Whispers."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Stella and Partner, Charley and Irene Vesty, Nixon Grey, the Two Bobs, Johnson Clark, Dolly Elsworthy, Steve Bartle.

MANCHESTER PALACE THEATRE (rehearsal, 11).—"The Co-optimists."

NORTHERN THEATRES COMPANY, LTD.

BLACKBURN THEATRE ROYAL.—Carl Rosa Opera Company.

HALIFAX THEATRE ROYAL.—"Pollyanna."

ROCHDALE THEATRE ROYAL.—Henry Baynton in Shakespeare.

BURY THEATRE ROYAL.—Sam Mayo in "A Week In a Night."

DEWSBURY THEATRE ROYAL.—"Madame Pompadour."

HUDDERSFIELD HIPPO.—"The Jog Trot."

HALIFAX GRAND.—"The Dole Increased."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

STOLL TOUR.

(See p. 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Forbidden Fruit."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Mam'selle Kiki."

BRIGHTON HIPPODROME (rehearsal, 12).—"Pages."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Times."

BIRMINGHAM HIPPODROME (rehearsal, 12).—"Wonders."

SOUTHEND HIPPODROME (rehearsal, 12).—"Happy Hours."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Looking Glass."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Don't Go Away."

LEEDS HIPPODROME (rehearsal, 12).—"Rent Free."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Radios."

NEWCASTLE HIPPODROME (rehearsal, 12.—"Poppy."

PARIS ALHAMBRA.—Period commencing March 6, 1925:—Vitry, Devilder and Damy; 7 Jolly Jack Tars, Alfred Rode, Martyn and Florence, Wonder Kids and Hayes and St. John, La Ventura, Athea, Geo. Tristal, The Zanettis, The Carlos, Peggy le Blanc, Miller and Canning, Frank and Albert, Lucette Ninon, Mareski, Topsy Turvy Five.

MISCELLANEOUS.

AYR PAVILION THEATRE (rehearsal, 1).—Samson, Larry Kemble, Herbert La Martine and Teddie Merry, Clay Keyes, Datas, Louie Louise, Paddy Saunders.

EDMONTON EMPIRE (rehearsal, 12).—T. Elder Hearn's "Cheerio."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Sometime."

ST. HELENS HIPPODROME (rehearsal, 12).—Harry Kenyon presents The Royal Breconia Singers, Rosalie Jacobi, El Ray, The Jays, Billy Riley, Retter, and Loch and Lomond.

GLASGOW PAVILION.—Jen Latona, Musical Revels, Lucan and McShane, Dakotas, Alec Main, Eddy George.

READING PALACE THEATRE.—"The Love Match."

EALING BROADWAY PALLADIUM (rehearsal, 12).—Keith and Joan Dingley, The Zanfrellas.

ACTON GLOBE (rehearsal, 1).—Ernest Legh and Co. in "David Garrick."

TOTTENHAM PALACE (rehearsal, 12.30).—Joyce and Jeffries, Andy Carr.

(*Continued on column 6.*)

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"Eat More Fruit"

Lawrence Wright Music Co.

SONGS AND SINGERS.

B. Feldman & Co.

Popular Jean Andrews has been playing principal boy in "Cinderella" at His Majesty's Theatre, Johannesburg, and tells us that her biggest hits were "A Smile Will Go a Long, Long Way" and "Don't Do Your Courting Round the Gatepost." Miss Andrews is shortly returning to England, and will open in London in May. She will be heard in the latest Feldman winners.

Appearing in "A Week in a Night" revue, charming Dorothy Meade has taken up two of the latest song sensations. One is the beautiful ballad, "One Million Times a Day," and the other "I've Got a Feeling for Ophelia," a great comedy winner.

Violet Coote, a talented member of "Whispers" Co., wired from the Metropole, Bootle, last week, to say that "After the Storm" was a tremendous success and a sure winner. This "stormer" is capturing the affections of many artists, just as it has caught on with all the leading dance bands and music-hall orchestras.

Victor Keith, the popular light comedian, writes in praise of several of our latest winners. He has just taken up "Whiter Than Snow," and adds that "Jealous" and "After the Storm" are all the rage in Scotland." Other hits which he specially praises are "In the Land of Tummijolibad" and "I've Got a Feeling for Ophelia." Mr. Keith is a member of Castlin's Royal Pierrots.

Len Drew, coon delineator and dancer, reports that he is still scoring a big hit with "Goin' South," "Alabamy Black Sheep," and "I'm Happy Go Lucky in My Old Kentucky Home."

The Five Hesseys, who have been featuring "Say It with a Ukulele" in their artistic musical and dancing act, report that this lilting Feldman number is still a big hit for them. They add that it is always encored wherever they put it on.

Gracie Hartington, a talented member of "Shavings" Co., tells us that the charming number, "My Lady of Quality," is a real success. Good quality always tells!

"After the Storm," "California, Here I Come," "A Smile Will Go a Long, Long Way," and "I Want 'Em Wild, Weak, Warm, and Willing," are described by Harold Hall, musical director for Fred le Cren, as being the big hits in their pantomime. They have proved such "terrific winners" that they will certainly be kept in for Mr. le Cren's new revue, producing early in March, adds Mr. Hall.

Captivating Mabel Lait reports that "You're in Love" is a big success for her. This delightful ballad, which proved the eleventh-hour sensation of panto., is increasing in popularity.

Raie and Rosie Walters have taken up "Jealous" and "You're in Love with Ev'ryone," both of which tuneful Feldman winners are "big successes," to use the talented duo's own description.

Daisy Gooden is specially featuring "From One Till Two" and "Oh, How He Lied!" in "Oursisit" concert party. Both numbers are established favourites.

Betty and Vivien Heywood report their big success with "California, Here I Come" and "From One Till Two," which they feature in their bright vocal and instrumental act.

Kitty Louvaine, the versatile soubrette, is appearing in cabaret at the Marine Gardens Ballroom, Portobello, and is scoring with "California, Here I Come," "Maybe," and "Not Here, Not There."

Lawrence Wright Music Co.

New Publications (2s.):—"You're So Near"; "The Fellow Who Stole My Girl"; "What Do We Get From Boston?"; "In the Heart of Hawaii"; "Where is Your Smile?"; "Dear Old Backyard Days"; "If It Wasn't For My Dear Old Daddy"; "I've Found My Sweetheart Sally"; "Telling Eyes"; "Don't be Ashamed of the Name of Abraham."

Kid Lewis, the famous boxing champion, gave a boxing exhibition last week at the Hammersmith Palace. Mr. Lewis informed his audience that he trains and keeps fit on fruit, and advises his followers to "Eat More Fruit." On Monday night he called upon Mr. Billy Lennard from the box to sing this famous number. Mr. Lewis is a real fruitarian. The tune of "Eat More Fruit" is not only sung by Mr. Lennard, but is played to the film and while he is giving his exhibition.

Fred Renon, of "Happy" Co., writes telling us that "Eat More Fruit" is much bigger than "Riley's Cowshed," and that is saying something. Many thanks for yet another "Wright" winner.

Sylvia Tress, the popular soprano, is playing a second week at the Rialto, Leicester Square, where she is making a particular feature of Horatio Nicholls' ballads, including the favourite, "Golden West."

We have received an interesting letter from Bandmaster R. W. Blackett, of the Canadian Pacific Line, telling us that the "All Blacks" were on their boat the last trip, and nightly requested "Sahara." Certainly two of the biggest winners ever coupled together—"All Blacks" and "Sahara."

The O'Gorman Brothers are making a bigger success than ever this week at the Victoria Palace with "Oh How I Love My Darling." This was one of their outstanding numbers at the Coliseum last week.

George Glover, the popular baritone, writes, saying he has made a wonderful hit with "Oh How I Love My Darling." George says this is the greatest juvenile production number he has ever had.

Bruce Green held up the show at the Empire, Birmingham, last week, with the great health song, "Eat More Fruit." Bruce got the audience singing as one, and he says it is one of the biggest songs he has had as yet.

Hayes and Jayes are giving a novel rendering of "Get Upon a Puff Puff," and are rewarded with a great reception.

Brent Brothers are making a big success with Horatio Nicholls' fox-trot song, "Sahara," at the Pavilion, Glasgow, this week.

Charles Stuart, musical director "Not Likely" Co., writes that they have just introduced "Why Did You Creep Into My Heart?" into the show, and have reaped an instantaneous success.

Vera Symes, of the 3 Lagoons, says: "I have featured all your Eastern numbers in the past, and have never had a bigger winner than 'Sahara.' Very many thanks."

Sybil Romaine gave an excellent rendering of "I Wonder What's Become of Sally?" at Birkenhead last week, and greatly impressed the audiences with same.

Melt and Bray, at the London Shoreditch, were the outstanding hit of the bill last week with that wonderful winner, "Eat More Fruit."

J. W. Jackson's 12 English dancers report a terrific success with "Oh How I Love My Darling." This is going to be "some" number.

Billy Russell writes us from the Palace, Bordesley: "Enormous success with 'Eat More Fruit.'"

Marie Ambrose, the popular soprano, continues her wonderful success with Horatio Nicholls' beautiful waltz ballad, "Golden West." There is an ever-increasing demand amongst artists for this fine number.

Sam and Betty Aukland, the concertina artists, write from the Grand Palace, St. Albans, telling us of the enormous success they made with "Sahara," "I Wonder What's Become of Sally?" and "Eat More Fruit," which were also whistled by the "Whistling Canary."

Francis & Day's.

"Don't Mind the Rain" and "Spain," both specially featured items, are among the admired songs in Tommy Mostol's new musical play, "The Golden West," now being played at the Newcastle Empire, other prominent numbers included being "Step, Henrietta!" and "Where the Lazy Daisies Grow."

"I Might Have Kissed One Girl" is the title of the new song sung last week by Ella Shields at Nottingham.

The Ruskin Girls have been heard to much advantage in "June Night" at the Kennington.

Elinor Power is, at the London, Shoreditch, singing both "When Lights are Low" and "June Night" this week.

"When Lights are Low" is among the most appreciated items of the Gregorian Singers in "Visions" just now.

"My Dream Home" is being sung at all engagements by Maisie Kissop, with gratifying results.

Eve Kelland and Company will specially feature the new song entitled "The Sun Will Soon Be Shining" in Espinosa's forthcoming production, "L.S.D.," at the Fortune. This "winner" of the Three Freds, which is likewise being broadcasted by John Henry, the Wireless Comedian, has also been included in Alf. Leonard's "Hello, Uncle!" in which revue Josey Leyton is scoring with "Hum a Little Tune."

Jack Bruske's Band at Finsbury Park is heard nightly in "In Carolina (with my Caroline)," a transcription of Geo. H. Elliott's latest success.

"Follow the Swallow" is gaining a whole host of fresh adherents, among the latest being Harry and Burton Lester ("Hollywood Follies"), Bray and McSweeny, Camille Gillard ("Stepping Stones"), Dorothy Jones ("Rip Van Winkle"), and a vocalist in "Wud Oats."

Fred Barnes, in addition to singing "June Night" and "Jog Along, Jasper," is adding "Hum a Little Tune" to his current budget.

"Yum Yum Lane" has been introduced by Randolph Sutton into "Spare Parts" with much success.

"I'm Trying to Forget Love's Old Sweet Song" was a hit on its introduction into "Laughs and Frills" recently, the singers being Lorna and Winifred Laurie.

Worton David, Ltd.

The report this week is a most encouraging one, all artists agreeing on one point—that the numbers from the firm's catalogue are proving big successes. That clever Dutch comedian, Bert Terrell, is this week scoring heavily with the waltz ballad success, "Sleepy Zuyder Zee," at the London, Shoreditch, and has made a special song scena with the number. Stanley Durward has been doing big with "Only An Old Rough Diamond" in the second edition of the popular revue, "Mr. Tower of London," and he also has several of the firm's numbers in preparation. George Thomas has been scoring heavily with "Coming Thro' The Rye," also Miss Nellie James with "Mary" (Though I let you in Argyle) in the revue, "Hello! Bill."

Mr. Frank Mayban informs us that he has produced the new number, "The Old Top Hat That Father Wore," and that it is going big this week at the Empire, Woolwich, in the revue, "Whispers." Mr. Bond Rowell continues to do big with two numbers, "I Can't Help Loving That Girl" and "Oh Auntie," and this week at Lewisham Hippodrome the numbers are going bigger than ever. That clever comedienne, Miss May Stevens, is doing big with "He Played the Wedding March" at the Alhambra this week. Miss Renda Rudd writes from Australia informing us of the big success she is achieving throughout her tour with "The Plain Jane of the Family." Another act at present making good with the firm's numbers in Australia is the Versatile Three, who write saying how well "I Can't Help Loving That Girl" is going with them. The numbers continue to go well with all the bands.

Mr. Edward Murray is working with great success several of the firm's numbers, including "Why Did You Call Me Wonderful One?" "Those Who Dance," "I Can't Help Loving That Girl," and "What Do You Mean?" at the Holland Park Rink, and he writes that they are proving great favourites. Herman Knode is making a big feature of several of the firm's numbers at St. Stephen's Hall, Twickenham, where they are running special stunt nights. "Why Did You Call Me Wonderful One?" is also proving a very popular number at many of the leading London and provincial cinemas as featured in the musical interludes, and to musical directors desiring to do this the firm wish to announce that they will be pleased to forward chorus slide. The Savoy Havana Band continue with their success with "Why Did You Call Me Wonderful One?" "Those Who Dance," and "Sing It When You're Dancing," and all bands who are not featuring these numbers should lose no time in getting band parts.

Cecil Lennox & Co.

Many comedians, bands, and cinemas are featuring the firm's popular food song, "What's Wrong With Fish?" Jimmie Clark and Mr. and Miss Brighten at the Corner House feature the number with great success. Most of the cinemas are featuring this song and showing the chorus slide.

The firm's waltz, "Love's Dream," introducing Liszt's famous "Liebestraume," is in great demand, and should prove a very popular waltz. It is already being featured by the leading orchestras and jazz bands.

The beautiful and artistic dance song, "Vampire," which is being sung and broadcast by Ramon Newton and the Savoy Havana Band, is proving a winner. It is recognised as one the prettiest fox-trots of the year.

Will Hay wired the firm to say the success he was making with "Dear Matilda." Sandy Powell is also very successful with this number, as also is Bruce Green.

(*Continued from column 2.*)

WALSALL PICTURE HOUSE (rehearsal, 11).—Lone Star Dakotas, Jack Allen.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Say When" Revue.

PENGE EMPIRE (rehearsal, 12).—"Stop Flirting."

KEIGHLEY HIPPODROME (rehearsal 12).—O'Gorman Bros. present the Revue "Round the Town."

NEW, NORTHAMPTON (rehearsal 12).—"A Week's pleasure" (Archie Pitt).

GRAND PALACE, ST. ALBANS (rehearsal 12).—Bros. Williams, Dorothy Ine.

NUNEATON HIPPODROME (rehearsal 5).—"Winstan Gordon's Star Varieties." The Franklin Sisters, Norman Carroll, Rosie Ward, Gicardo, Terry and Yorke, Dicky Woodward, Cellier and Cellier, The Three Athos.

SHOREDITCH LONDON.—Fred Karno's London Follies.

EXETER HIPPODROME.—Owen McGiveney, The Auklands, Dorothy Coulston, O'Wray and O'Dare, Geo. Formby, junr., Ringle Bros., "The Wager."

BLOOMSBURY CINEMA.—Miss Ina Hill.

ST. JAMES'S CINEMA.—Mr. Gerald Williams.

ASTON HIPPODROME (rehearsal 12).—"Side Show.

COVENTRY (rehearsal 1).—"On the Panel."

KINGSTON EMPIRE (rehearsal 12.45).—Messrs. Herbert Clayton and Jack Waller present "Tilly."

ALDERSHOT HIPPODROME (rehearsal 1).—Messrs. F. W. Warden and Karl F. Hooper present "Our Liz."

GRANVILLE, WALHAM GREEN (rehearsal 12).—Revue, "House Hunting."

GT. YARMOUTH HIPPODROME.—"Brilliants" Revue

BATH PALACE.—"Wangles" Revue

BELFAST EMPIRE (rehearsal, 12.30).—"There You Are, Then."

DUNDEE VICTORIA THEATRE (rehearsal, 2).—The Rothesay Entertainers.

"Sing More Tripe," a skit on the many food songs, is published by the Stork Music Co., 49, Charlotte-street, W.1. The words are by Reginald Hope, and the music by Billy Merrin. Artists should secure a piano copy at once. This firm publish many good numbers, some of which are "Because of Love and You," "A Last Request," and "The Eastern Love Valse."

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PLAYS.

ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—March 2, Prince's, Bristol; 9, Court, Liverpool.
BABES IN THE WOOD (Mavis and Brennan).—March 2, T.R., Darwen; 9, Alex., Hull.
BALKAN PRINCESS. — March 2, H.M., Aberdeen; 9, H.M., Dundee.
BAYNTON, HENRY.—March 2, Rochdale; 9, Bolton.
BEGGAR'S OPERA.—Feb. 23, Grand, Oldham.
BELLA DONNA.—March 2, Empire, W. Hartlepool; 9, Empire, South Shields.
BELLE OF NEW YORK.—.—March 2, Victoria Hall, Sunderland; 9, Hippo., Darlington.
BENSON, SIR FRANK.—March 2, T.R., Chatham; 9, County, Reading.
BETTY.—March 2, Gateshead; 9, Ashington.
BLUEBEARD'S EIGHTH WIFE (RED).—March 2, T.R., Bournemouth.
BLUEBEARD'S EIGHTH WIFE (BLUE).—March 2, T.R., King's Lynn; 9, T.R., Lincoln.
BLUE BIRD.—March 2, Grand, Croydon; 9, T.R., Portsmouth.
BOY BLUE (STANTO).—Feb. 23, Brighton Hall, Gorseinon.
BOODLE.—Feb. 23, Grand, Hull.
BRITISH NATIONAL OPERA.—March 2, Olympia, Liverpool; 9, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—March 2, Mansfield; 9, Leicester.
BUCKLEY, FRANK, REP.—March 2 and 9, T.R., Bedworth.
BUNTY PULLS THE STRINGS (NO. 1).—March 2, Court, Liverpool; 9, T.R., Huddersfield.
CAMPBELL, MRS. PATRICK. — March 2, Grand, Hull; 9, Palace, Westcliff.
CARL ROSA OPERA CO.—March 2, T.R., Leeds, and T.R., Blackburn.
CATHERINE.—March 2, T.R., St. Helens; 9, O.H., Southport.
CHALLENOR, BROMLEY.—Feb. 23, Deal (3), St. Albans (3).
CHARLEY'S AUNT.—March 2, Royal, Bolton; Royalty, Chester.
CHU CHIN CHOW.—March 2, Palace, East Ham; 9, Hippo., Manchester.
CO-OPTIMISTS. — Feb. 23, T.R., Exeter.
COUNTRY GIRL, A.—Feb. 23, O.H., Manchester.
COURTNEY AND STEWART REP.—Feb. 23 Palace, Rugeley.
CINDERELLA (GEORGE MORGAN). —March 2, T.R., Darwen; 9, Clitheroe.
CINDERELLA (WILLATS).—March 2, King's, Newcastle (Staffs.).
CREAKING CHAIR.—Feb. 23, T.R., York.
DEANE, HAMILTON.—March 2, T.R., Portsmouth; 9, Empire, Swindon.
DE GRAY, GEORGE.—March 2 and 9, T.R., Leicester.
DENVILLE (ALFRED), REPERTOIRE COS.—Gran., Gravesend, Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate
DOBELL, W. L.—March 2, Protestant Hall, Antrim; 6, T.H., Magherafelt.
DORAN, CHAS. CO.—March 2, O.H., Blackpool; 9, H.M., Walsall.
D'OYLY CARTE OPERA CO.—March 2, Empire, Burnley; 9, Empire, Preston.
D'OYLY CARTE OPERA CO. (REPERTORY).—March 2 and 9, New, Cambridge.
DUNSTAN, EDWARD.—O.H., Burnley (season).
EYE OF SIRA.—March 2 and 9, Palace Pier, Brighton.
FAKE, THE. — March 2, Gaiety, Hastings.
FARMER'S WIFE.—March 2, New, Cardiff; 9, Grand, Wolverhampton.
FARMER'S WIFE (ALDERSON AND PAYNE SEDDON). — Feb. 23, Royal, Chatham.
FATAL WEDDING.—March 2, T.R., North Shields; 9, T.R., Blyth.
FIRST KISS.—Feb. 23, Empire, Penge
FORBES-ROBERTSON, FRANK. — Feb. 23, Royalty, Chester.
FRASQUITA.—March 2, P.O.W., Birmingham; 9, Grand, Blackpool.
GODWIN HALLET OPERA CO.—March 2, T.R., Worcester; 9, Palace, Bordesley.
GOING UP.—Feb. 23, Royal, Blackburn.
GREEN GODDESS.—March 2, O.H., Tunbridge Wells; 9, Alhambra, Barnsley.
HAPPY MARINER.—Feb. 23, Royal Norwich.
HAVOC.—Feb. 23, O.H., Leicester.
HONEYMOON GIRL. — Feb. 23, King's, Dundee.
IMPERIAL OPERA.—March 2, T.R., Whitehaven; 9, Pavilion, Northwich.
INTERRUPTED HONEYMOON. — March 2, T.R., Norwich; 9, T.R., King's Lynn.
IN THE NEXT ROOM.—March 2, Palace, Blackburn; 9, Palace, Carlisle.
IRENE.—Feb. 23, Hippo., Willesden.
IT PAYS TO ADVERTISE.—March 2, King's, Hammersmith; 9, Prince's, Bristol.
JACK AND THE BEANSTALK (RODWAY).—Feb. 23, T.R., Birmingham.
JACK AND THE BEANSTALK (SUTTON).—Feb. 23, O.H., St. Helens.
JEFFERSONS, THE, and THE OPTIMIST.—March 2, O.H., Macclesfield; 9, Palace, Burnley.
KATINKA.—March 2, Grand, Oldham; 9, T.R., York.
LADY OF THE ROSE.—March 2, Lyceum, Sheffield; 9, Prince's, Manchester.
LAST WALTZ.—March 2, Empire, Preston; 9, Hippo., Keighley.
LIE, THE.—Feb. 23, Corn Exchange, Sleaford.
LILAC TIME.—March 2, Boro', Stratford; 9, Grand, Croydon.
LILIES OF THE FIELD.—March 2, County, Bedford; 9, T.R., Bath.
LITTLE NELLIE KELLY.—Feb. 23, O.H., Belfast.
LOVE DOCTOR.—Feb. 23, Empire, Swansea.
LOVE MATCH.—March 2, Palace, Reading; 9, Empire, Wood Green.
MACKEY, CHALMERS. — Feb. 23, Court, Warrington.
MADAME POMPADOUR.—March 2, T.R., Dewsbury; 9, O.H., Burton-on-Trent.
MADAME POMPADOUR.—March 2, T.R., Stockport; 9, Hippo., Darlington.
MAID OF THE MOUNTAINS.—March 2, Empire, Chiswick; 9, Hippo., Devonport.
MAN WHO CAME BACK.—March 2, Theatre, Brixton.
MARRIED ON LEAVE. — Feb. 23, Collin's.
MARSH, ALEX.—Feb. 23, Hippo., Gloucester.
MARTIN HARVEY, SIR JOHN. — March 2, Prince's, Bradford; 9, Empire, Sunderland.
MELODY BOX.—March 9, Empire, New Cross.
MERRY WIDOW (GRAVES).—March 2, T.R., Nottingham; 9, Lyceum, Edinburgh.
MERRY WIDOW.—March 2, Grand, Swansea; 9, Court, Wigan.
MIDDY, V.C., COMES HOME.—March 2, Collins's.
MORALS.—March 2, Ipswich; 9, West Pier, Brighton.
MR. MANHATTAN.—March 9, Stockton-on-Tees.
MR. TICKLE M.P.—March 2, Palace, Oldham; 9, Grand, Bolton.
NERVOUS WRECK.—March 2, Grand, Southampton; 9, T.R., Bournemouth.
NOBLE OUTCAST, A. — March 2 Hippo., Rotherhithe.
NO, NO, NANETTE. — Feb. 23, Alhambra, Glasgow.
NOTHING BUT THE TRUTH. — March 2, Eden, Bishop Auckland; 9, T.R., Norwich.
OFFICERS' MESS.—Feb. 23, Hippo., Manchester.
O'MARA OPERA CO.—March 2, Pier Pav., Colwyn Bay; 9, T.R., Stockport.
OUR BETTERS. — March 2, O.H., Southport; 9, Assembly Rooms, Malvern.
OUTSIDER, THE.—Feb. 23, Palace, Watford.
PEG O' MY HEART.—March 2, O.H., Leicester; 9, O.H., Cheltenham.
PETER PAN.—March 2, T.R., Newcastle; 9, T.R., Nottingham.
POPPY.—March 2, Hippo., Newcastle; 9, Hippo., Liverpool.
RAT, THE.—March 2, O.H., Burton; 9, Palace, Salisbury.
RAT, THE (WARDEN AND BODE).—Feb. 23, County, Reading.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—March 2 and 9, Hippo., Richmond.
RAYNOR REPERTORY. — Feb. 23, O.H., Tunbridge Wells (Season)
RICHARD LOVELACE.—March 2, O.H., Cheltenham; 9, T.R., Plymouth.
RIP VAN WINKLE.—Feb. 23, H.M., Aberdeen.
RISING GENERATION (MIRRIE-LEES).—March 2, Lyric, Newport (Mon.); 9, Grand, Swansea.
SALLY.—March 2, H.M., Walsall; 9, P.O.W., Grimsby.
SEA URCHIN.—March 2, O.H., Cork; 9, Shakespeare, Liverpool.
SIMPLE SIMON'S BABY.—March 2, County, Bedford.
SINBAD THE SAILOR (GALLIMORE).—Feb. 23, Empire, Mountain Ash.
SO THIS IS LONDON.—March 2, T.R., Guildford; 9, T.R., Chatham.
SPORT OF KINGS.—March 2, O.H., Wakefield; 9, O.H., Leicester.
SPRING CLEANING.—Feb. 23, O.H., Scarborough.
STOP FLIRTING (ALFRED BUTT). —March 2, T.R., Plymouth; 9, T.R., Hanley.
STOP FLIRTING.—Feb. 23, Grand, Swansea.
STRANGE ADVENTURES OF MISS BROWN.—Feb. 23, West Pier, Brighton.
STREET SINGER.—Feb. 23, New, Northampton
TERRY, FRED, AND JULIA NEILSON.—March 2, Grand, Derby; 9, Grand, Hull.
TILLY.—Feb. 23, Empire, Chatham.
TONI.—March 2, Royalty, Barrow; 9, Eden, Bishop Auckland.
TONS OF MONEY (BLUE).—March 2, Edinburgh; 9, Glasgow.
TONS OF MONEY (WHITE).—March 2, Bath; 9, Worcester.
VENNER REP. — T.R., Castleford (season).
WAY OF AN EAGLE.—March 2, Malvern (3), Buxton (9); 9, T.R., Sheffield.
WHEN KNIGHTS WERE BOLD.—March 2, Empire, Peterborough; 9, Bury St. Edmunds (3), March (3).
WHIRLED INTO HAPPINESS.—March 2, Grand, Lancaster; 9, O.H., Coventry.
WHITE CARGO (NORTH).—March 2, O.H., Cork; 9, Gaiety, Dublin.
WHITE CARGO (SOUTH).—March 2, Wimbledon; 9, King's, Hammersmith.
WISHING WELL.—March 2, Royal, Brighton; 9, Prince's, Bradford.
WORKING GIRL.—Feb. 23, Hippo., Leeds.
YOUNG PERSON IN PINK.—March 2, New, Oxford; 9, Artillery, Woolwich.

REVUES.

AERIAL FLASHES.—March 2, Hippo., Dover; 9, New, Tonbridge.
ALL IN FAVOUR.—Feb. 23, Royal, Darlington.
ALL IN FAVOUR.—March 9, Hippo., Southend.
ALL SORTS. — Feb. 23, Olympia, Shoreditch.
ALL VIM.—Feb. 23, Royal, Whitehaven.
BARNSTORMERS.—March 2, Palace, Hammersmith.
BRIGHTER LONDON. — Feb. 23, Empire, Sheffield.
BRILLIANTS OF 1925.—Feb. 23, Rotunda, Liverpool.
BRITISH MADE.—Feb. 23, Palace, Carlisle.
CABARET CALLING. — March 2, Hippo., Poplar.
CABARET GIRL.—March 9, Shakespeare, Liverpool.
CASEY'S COURT.—March 2, Grand, Clapham; 9, Hippo., Boscombe.
CHEERIO.—Feb. 23, Hippo., Wolverhampton.
CONTRASTS.—March 2, Pavilion, Ashington; 9, Pavilion, Clydebank.
CRASH. — Feb. 23, Hippo., Southampton.
CREATIONS.—Feb. 23, Col., Portsmouth.
DAUBS AND DIMPLES.—March 9, Palace, South London.
EVENTS.—March 2, Newcastle; 9, Hartlepool.
FETCH A POLICEMAN.—Feb. 23, Gaiety, Houghton-le-Spring.
FIZZ.—Feb. 23, Grand, Plymouth.
FLIRTS AND SKIRTS.—Feb. 23, Met., Bootle.
FOLLOW THE MONEY.—Feb. 22, Hippo., Ipswich.
FOLLOW THE MONEY.—Feb. 23, Hippo., Coventry.
FORBIDDEN FRUIT. — March 2, Hippo., Lewisham; 9, Col., Portsmouth.
FRED KARNO'S FOLLIES.—March 2, London, Shoreditch; 9, Hippo., Exeter.
FUN IN A CABARET.—Feb. 23, Palace, Bath.
FUN ON AN OCEAN LINER.—Feb. 23, Empire, Belfast.
FUN ON THE STOCKADE.—Feb. 23, Grand, Walsall.
GADGETS.—March 2, Empire, Birmingham.
GINGER.—Feb. 23, Empire, Finsbury Park.
GLOBE TROT. — March 2, Northampton; 9, Dewsbury.
GOING UP.—March 9, New, Northampton.
GOLDEN WEST.—March 2, Empire, Glasgow; 9, Hippo., St. Helens.
GOOD TIMES COMING.—Feb. 23, Palace, Lincoln.
GRUMBLES.—Feb. 23, Yarmouth.
GRUMBLES.—Feb. 23, Hippo., Great Yarmouth.
HAPPY DAYS. — Feb. 23, T.H., Merthyr Tydfil.
HAPPY HOURS.—March 2, Hippo., Southend; 9, Olympia, Shoreditch.
HELLO, CHUCKLES. — Feb. 23, Royal, Stratford.
HELLO, UNCLE!—Feb. 23, Palace, Southampton.
HOLLYWOOD FOLLIES.—March 2, Palace, Camberwell; 9, Empire, Kilburn.
HOP SCOTCH.—March 2, Royal, Stratford; 9, Town Hall, Pontypridd.
IDEAS.—March 2, Derby; 9, Middlesbrough.
IRISH AND PROUD OF IT.—Feb. 23, Palace, Hull.
IT'S QUITE ALL RIGHT.—Feb. 23, Clydach.
JAZZLAND.—Feb. 23, Hippo., Aston.
JOG TROT.—March 2, Hippo., Huddersfield; 9, T.R., Aldershot.
KHAKI.—March 2, Olympia, Shoreditch.
KHAKI.—Feb. 23, Palace, Salford.
LAUGHS AND FRILLS.—March 9, T.R., Stratford.
LEAP YEAR.—Feb. 23, Palace, Manchester.
LONDON TO NEW YORK.—March 9, T.R., North Shields.
LOOKING GLASS, THE.—Feb 23, Palace, Camberwell.
LOOM, THE.—Feb. 23, Palace, Blackpool.
LOVE AND KISSES. — March 2, Hippo., Willesden; 9, Hippo., Aldershot.
LOVE AND LAUGHTER.—March 2, Tivoli, Hull; 9, Hippo., Southend.
LUCKY 13.—March 2, Hippo., Ipswich; 9, County, Bedford.
MELODY BOX.—March 2, Empire, Islington.
MISS 1925.—Feb. 23, Grand, Hanley.
MUDDLES.—Feb. 23, Pavilion, Ayr.
NINE O'CLOCK REVUE.—March 2, Palace, Carlisle; 9, Hippo., Leeds.
OCEANS OF JOY.—March 2, Met., Manchester.
O.K.—Feb. 23, Empire, Goldthorpe.
ON THE DOLE.—March 2, Empire, Chatham; 9, Empire, Shepherd's Bush.
ON THE NOD.—March 2, T.R., Crook.
ON THE PANEL.—Feb. 23, Hippo., Salford.
OUR LIZ (NO. 1).—March 2, Empire, New Cross; 9, Empire, Stratford.
PAGES.—Feb. 23, Hippo., Portsmouth.
PARADISE ALLEY.—March 2, Wolverhampton; 9, Halifax.
PARISH RELIEF.—March 2, Palace, Halifax.
PEEPS INTO 1925.—Feb. 23, Empire, Newport.
PEGTOPS.—March 9, Palace, Warrington.
PEPPER-BOX.—Feb. 23, Empire, New Cross.
PINS AND NEEDLES. — March 2, Peterborough.
PLEDGES.—March 2, H.M., Carlisle.
POTTS.—Feb. 23, Spennymoor.
PRANKS.—March 2, Empire, Newport; 9, Queen's, Poplar.
PUPPETS.—March 2, Alex., Stoke Newington; 9, Hippo., Aldershot.
RADIOS.—March 2, Sheffield; 9, Newcastle.
REAL STUFF.—March 2, Pavilion, Southport; 9, O.H., Londonderry.
RENT FREE.—Feb. 23, Queen's, Poplar.
RING IN.—Feb. 23, Birmingham.
ROUND THE TOWN.—Feb. 23, Grand, Halifax.
ROUND THE TOWN.—March 2, Hull; 9, Rawtenstall.
SCOTCH AND POLLY.—Feb. 23, Palace, Reading.
SCOTCH BROTH.—March 2, Hippo., Rochdale, 9, Hippo., Ashton-under-Lyne.
SCOTCH BUDGET.—March 2, Palace, Bedlington; 9, Royal, Seaham Harbour.
SERVED HOT.—Feb. 23, T.R., North Shields.
SEVEN NIGHTS IN LONDON.—Feb. 23, Hippo., Rotherhithe.
SHAVINGS.—Feb. 23, Grand, Bolton; March 2, Palace, Huddersfield.
SIGN ON.—March 2, Hippo., Lewisham; 9, Hippo., Norwich.
SITUATIONS. — March 2, Grand, Bolton; 9, Palace, Chatham.
SIXES AND SEVENS. — Feb. 23, Hippo., Sheffield.
SNACKS.—March 2, Royal, Windsor; 9, Palace, Bath.
SNAPPY.—Feb. 23, Royal, Blyth.
SNATCHES. — Feb. 23, Granville, Walham Green.
STARSHELLS.—Feb. 23, Royal, Wolverhampton.
STEPPING STONES. — Feb. 23, Empire, Edmonton.
STUNTS OF 1925.—March 9, O.H., Dudley.
TEN TO ONE ON.—March 2, Metropolitan, W.; 9, Palace, Watford.
TIMES, THE.—Feb. 23, Hippo., Southend.
TONICS.—Feb. 23, Palace, Warrington.
TOUCH AND GO.—March 2, Met., Abertillery; 9, Temperance Hall, Merthyr.
TRIP TO PARIS.—March 2, Palace, Attercliff.
TRUMPS.—March 2, Met., Glasgow; 9, Empire, Greenock.
'ULLO.—Feb. 23, Hippo., Liverpool.
VISIONS.—Feb. 23, Derby.
WAKE UP.—Feb. 23, Palace, Grimsby.
WEEK IN A NIGHT.—Feb. 23, Empire, Islington.
WEEK'S PLEASURE. — Feb. 23, Palace, Blackburn.
WET AND DRY.—March 2, Grand, Plymouth.
WHAT HO!—Feb. 23, O.H., Dunfermline.
WHIRLWIND. — Feb. 23, Hippo., Ipswich.
WONDERS.—Feb. 23, Royal, Edinburgh.
YOICKS.—Feb. 23, Grand, Croydon.
ZIP.—March 2, Devonport.

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Lawrence Wright Music Co.

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Lawrence Wright Music Co.

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14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, March 2, 1925.

LONDON PAVILION.
Pola Negri in "FORBIDDEN PARADISE" FILM.

REGENT THEATRE.
Sybil Thorndike presents "SAINT JOAN."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
L. O. T. Enterprise to present "PINS AND NEEDLES."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
E. W. Paltreyman to present "DRAWING THE DOLE" and "TEN LOONIES COMPANY."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Clara Coverdale to present "10 TO 1 ON."

OXFORD THEATRE.
COMPANY AS BOOKED.

SOUTH LONDON.
Rehearsal at 12 noon for—
Columbia Productions to present "ME AND MY GAL."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Moreton and Heath to present "CHU CHIN CHOW."

WATFORD PALACE.
Rehearsal at 2-30 p.m. for—
Jack Hylton presents "THE METRO GNOMES BAND" including Tim O'Connor and Variety Company as booked.

WATFORD SUPER CINEMA.
Thomas Meighan in "THE CONFIDENCE MAN" (3 days commencing March 2), "ARABELLA" (3 days commencing March 2); 3 days commencing March 5, "ROYAL RIVALS," "FELIX THE CAT," etc.

CHELSEA PALACE.
Rehearsal 12 noon. (Once Nightly).
Charles Macdona presents "MACDONA PLAYERS" in BERNARD SHAW REPERTORY.

The above are communicated for information without prejudice.

SONGS AND SINGERS.

"Rock-a-bye, My Baby" (a real melodious waltz song with harmonised refrain) is firmly establishing itself in public favour. Peggy Holmes is making a big hit with this number at the Playhouse, Hull. Betty and Vivien Heywood have been successfully featuring it for several weeks now. Irene Armitage writes: "'Rock-a-bye, My Baby' is the outstanding number in my act." The Yama Quartette in "Zip" revue are the latest exponents, and in the same revue Dora Dolaro makes a record success with "Half a Moon."

In Charlie Rich's "Three Bags Full" revue Derrick Miles-Sterling is loudly applauded for his rendering of "Just for a While"; Gracie Gallimore and Wal Clinton are prominent in "That's the Tune," while "In the Evening" is being used as a harmonised ensemble for the finale.

At the Holborn Empire, Tucker is bringing the house down with the firm's new number, "She's Such a Nice Girl." "China Rosebud" is the big feature number in "Guess Again" revue.

John Kelt, bass-baritone, is singing "Drummer Boy," "Sanctuary," and "Bells of the Sea." This talented artist is touring with the "Manx Mascots" Concert Party.

Nell Grennan and Arthur Goddard in Norman Lee's "Fags" revue continue to score with "Down on the Farm."

The Royal Naval Quartette and the London Welsh Quartette have both introduced "Bells of the Sea" into their repertoires with great success.

The Richard Fox Trio make a pleasing impression with "Half a Moon."

Hilda Macklin with "Pleased to Meet You" revue is another artist scoring with "Rock-a-bye, My Baby."

Kitty Colyer, leading lady with Harry Day's "Events" revue, features "In the Evening," much to the liking of large audiences at the Empire, Glasgow, this week. Mr. Day shows further discernment in choosing "Peter Pan" as his big production number for his forthcoming revue, "Notions."

Ted. E. Wells, producer of the "Violet Rays" Concert Party, writes: "I consider 'Teach Me' to be the cutest little duet I have ever used. 'Oh, Eva' is also one of our biggest numbers, the audience invariably singing the chorus of this great song for us."

Other songs in great demand include "Just Like a Beautiful Story," "Patsy," "Glad," "Hoodoo Man," "Any Way the Wind Blows," "Oh, Eva," and "That's My Girl."

Artists are invited to send 1s. 6d. for a selection of our latest numbers. Style should be stated. (Please send professional card.)

"TEN DAYS."

This delightful film, shown by Butcher's at the Scala, features as its hero a handsome and dashing young fellow who, as a result of more than exceeding the speed limit, undergoes a period of ten days' imprisonment—his punishment taking the form of acting as a life-saver at a fashionable seaside resort. In this capacity he rescues a charming young woman from what he considers imminent death from drowning, and later from a kidnapping gang—only to find that the affair is a press agent's stunt to boost a popular actress, but who, nevertheless, promptly falls in love with the man, who, to save her from imaginary peril, had risked his own life. Mr. Richard Holt is vivacious and natural as the likeable hero; Miss Hazel Keener, as the lady in the case, being admirably suited. The location of the film—a seaside resort on the San Francisco coast—gives opportunity to screen many beautiful scenes.

Mr. Ferguson McConnell has been selected to provide the municipal orchestra at Ramsgate this season.

"In Tropical Piccadilly."

Mr. E. Trimingham, in a letter to "The Era," states: "In order to avoid misunderstanding regarding G. B. Nanton's musical fantasy entitled "In Tropical Piccadilly," which will be produced shortly in the West End, it is my desire to make it known that it has not been plagiarised, nor is it a colourable imitation of Mr. C. B. Cochran's forthcoming attraction at the Trocadero Restaurant, entitled "Piccadilly Circus" or "Around the Fountain."

Mr. Trimingham adds that "In Tropical Piccadilly" was written by a Scottish lawyer of the British West Indies during a holiday last April on the understanding that should the piece be produced half the proceeds should go to St. Dunstan's.

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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £56 19s. 6d. Number of pensioners, 98. Amount of grants, loans, fares, etc., £39.

Wimbledon has been holding its first competition musical festival under the presidency of Sir Joseph Hood and the chairmanship of Mr. Percy Bull. For the various events 648 competitors had entered, and the adjudicators, amongst whom were Miss Rosina Buckman, Mr. Julius Harrison, Mr. E. T. Cook, Mr. Kenneth Brown, Mr. Arnold Bax, and Mr. Benno Moiseiwitsch, have found their task an exacting one. The winners of the contests for soprano and contralto solo singers were Miss Emily Gardner, of Carshalton, soprano, with 86 marks, and Marjorie Ashman, contralto, who gained 90 marks. Other prize-winners are Theodora Bangust, with 90 marks, and Roy Atkinson, with 89 (piano solo, under 10 years of age); Hilda Scott (piano solo, ages 10 and 11); Marjorie Humby (elocution, ages 13 to 15); and Joan Bradley (elocution, ages 12 and under).

FROM THE PROVINCES.

(Continued from page 9.)

a decided success. The chief comedy part—that of the American, Thaddeus Hopper—could not have been more adequately sustained than by that droll comedian, W. S. Percy, and the vocal honours went to Manuel Jones as Ivan. A. E. Johnson made an imposing Boris Strogoff, and good work is also done by Stella Gastelle, Irene Lister, Walter C. Baxter, and Jack Conway. The Hippodrome show, "Visions," presented by Mr. D. L. Keith, is well above the average. There are fourteen "visions," which include many brilliant scenes and amusing comedy interludes. Jim Jessiman is the principal comedian, and has some funny business. Elaine Rosslyn is a charming leading lady, and Gracie Rosslyn a smart dancer. The Gregorian Singers meet with much favour, as do the vocal efforts of Alexander Dane, whilst Levvie and Moran are an entertaining duo.

The Hippodrome, BRIGHTON, has an attractive bill with "The Melody Box," featuring Elsie Bower, Freddie Forbes, and West End company. "Patricia" is at the Theatre Royal with H. V. Stanley and Fay Martin. "The Strange Adventures of Miss Brown" is being presented at the West Pier by the Dorothy Kennard Co. "Rack and Ruin," the musical comedy revue, with Stan Addison in the cast. The Palace Pier Theatre reopens next week, March 2, with "The Eye of Siva."

Victor and Hugh Hayman, in conjunction with T. C. Wray, present "The Cat and the Canary" at the Opera House, BUXTON.

At the DEVONPORT Hippodrome this week the attraction is Fred Karno's "Love Match." The cast includes Billy Danvers, Marie Ellis, Cyril Cobb, Evelyn Sanders, H. R. Leigh, Effie Bartlett, Violet Henderson, Lionel Scott, Fred Holt, Billy Seldom, and Gilbert Parker. One of the many attractions is a wonderfully realistic hunting scene.

At the Theatre Royal, DEWSBURY, Mr. Robert Courtneidge presents Henry Baynton and his Shakesperian company in repertoire, including "Julius Cæsar," "Henry VIII.," "The Bells," preceded by "Waterloo," "A Midsummer Night's Dream" (with Mendelssohn's music and fairy ballet), "The Merchant of Venice," and "Taming of the Shrew." The acting of Mr. Baynton is of the highest order and he received a great ovation. Miss Glossop Harris also sustains her parts with great ability. At the Empire is Miss Florrie Forde in the pantomime, "Jack and Jill," and her popularity is greater than ever. Reg. Burton, as principal fun-maker, is a great favourite; Stanford and Allen add much merriment; Aleta Turner is a charming and capable artiste and the Six Sunbeams are excellent. They are well supported by Florence Kay, Beatrice Eveline, George Collin, Fredk. Payne Palmer, Six Moonbeams, and the Stylish Steppers.

At the Grand Theatre, DONCASTER, the Six Brothers Luck present their musical comedy revue, "Forbidden Fruit." The cast includes Edgar Cooke, Margaret Gordon, Frank Roy, Virginia Davis, Frank Grant, Anna Hornsby, Lloyd Victor, Ernie Bee, Stocks and Alys, Hal Duncan, and Mabelle Thorne. The Maxwell-Hallows Stock Company at Arcadia continue to draw crowded houses, and are presenting "Temptation," with Lillian Hallows as Luali, Terence Maxwell as Richard, and Fred H. Constable as Mactavish.

At the Royal Hippodrome, DOVER, Jackson Owen is appearing in the revue "Episodes," together with Doris Chappell, Cranleigh Edwards, Cora Cuttles, Jenny Robbins, Leslie Rome, Stan Stewart, Marie Payne, Marie Moore, Wilson Charles, and Jessie Regal, supported by the Eight Mad Hatters. At the King's Hall (pictures) Fiery Jackson is appearing in his burlesque, "Over the Garden Wall."

The variety programme at the DUDLEY Opera House includes Miss Victoria Carmen, Les Odeons, Charles Falla, Wyn Gladwyn, the Premier Duo, Arthur James and Partner, and Lloyd and Montrose.

At the King's, DUNDEE, the musical play, "The Honeymoon Girl," presented by Firth Shephard, Ltd., proves a particularly bright show, well cast and staged. The leading comedian is George Carney, who in the rôle of Mumps sings, dances, and whistles in great style. Barbara Babington as the coquettish Cherie plays excellently. Louie Brooks, a powerful soprano, is ar expressive Dulcinea. As the amorous Madam Castellano Eddie King is excellent, and Bobbie Bradley makes a lively Vivette. Billy Rex shines as General Zonzo; Leoni is picturesquely played by Reginald Andrews, and a strong cast is completed by Ralf Carter and Sibyl Jarret. "Trumps," the revue at the Victoria, is a delightful combination of singing, dancing, and comedy. Le Rone and Bendon are ever to the fore, and keep their audience in happy mood. Jimmy Cairns is another clever performer. Marie Vivian, James Clark, Dan Williams, and Harvey Peters get through some quaint and clever work, and Dessie Desmond's Eight Dancers deserve a special word for their pleasing contributions. "The Case of Lady Camber" is staged by Herbert Mansfield's Repertoire Co. at the Queen's. The cast is of outstanding ability, and Jayne Grey gives a most finished interpretation of her part. Starring at the Princess's are Les 4 Whitleys in their musical potpourri act. Mary Pickford in "Dorothy Vernon of Haddon Hall" is proving a big attraction at La Scala. "The Great White Silence," a thrilling film describing Capt. Scott's great expedition to the South Pole, is creating much interest at the Kinnaird; while Capt. Frank Hurley personally presents and describes his adventures in the wonder picture, "Pearls and Savages," at the Palace.

At the Crown Theatre, ECCLES, the Broadhead Players present the Wilson Barrett version of "East Lynne." Winifred Wayne as Lady Isabel Carlyle (afterwards Madame Vine) gives a rendering which is much appreciated. Philip Vallentine plays well as Archibald Carlyle. Charles Brandon as Francis Levison does excellently. Wm. Brookfield is good as Richard Hare. Much fun is caused by Lodge Percy as P.C. Bullock.

"The Green Goddess" is paying its first visit to the Gaiety Theatre, HASTINGS, this week.

An interesting programme of pictures is being shown each evening at the Theatre Royal, HEBBURN. Canon and King are appearing nightly in their vocal and singing act.

At the Hippodrome, HUDDERSFIELD, is the Palace Productions' "Cabaret Calling." The company includes Bob Stevens, Ken Douglas, Jane Ayr, Wyn L. Ivy, Nina Leon and her Imperial Trio, Dennis Brogan, and the Grafton Girls. At the Palace is J. Cummings' novelty, "Peg Tops," with Sandy Connor, Bert Brooke, Doris Daynes, the Mason Sisters, Fred Luker, Sheil Anderson, Frank Lubin, Eva Green, Ida Lyndon, and the Unity Troupe in the cast.

The George Edwardes production, "Madame Pompadour," is paying a first visit to the KEIGHLEY Hippodrome. In the title-rôle Margaret Cochran gives in a charming manner all that has been written into the part of La Pompadour herself. Miss Doris D'Espe, a dainty dancer, makes a charming Mariette. Mr. Trevor Watkins makes an ideal lover as Rene; Mr. Reg. Fenton is very funny as Calicot; Mr. George Welford, a commanding King Louis.

The attraction at the LEICESTER Royal Opera House is the Haymarket Theatre success, "Havoc," by a strong and capable company. A welcome return visit is being paid to the Theatre Royal by Frank Lindo's company in a comedy drama, "Pretty Polly," the leading parts being in the capable hands of Marion Wakeford and Philip Yale Drew. An excellent variety bill at the Palace includes Renie Riano, Salerno, May Henderson, Varney and Butt, Bros. Walsh, Henriette de Serris, Jack Wynne and Co. in "His Lucky Day," and the Ruby Sisters. At the Pavilion is the Wilkrieoss production, "Good Old Sergeant." The leading comedy parts are well played by Austin Webb and Ernie Leno, with good support from the remainder of the company.

At the Regent, LONGTON, is Harry Willat's pantomime, "Cinderella." Rosina May is a charming Cinders, and Dick Montague is a humorous Buttons. Edie Devonshire scores as the Prince. Gus Hamilton and Geo. Hutchins are successful as the ugly sisters.

At the Hippodrome, MARGATE, the Denville Stock Company present "The Sheik and the Woman."

MacDonald and Young (by arrangement with Daniel Mayer and Co.) are presenting "The Street Singer" at the New, NORTHAMPTON, to large and appreciative houses. It is well staged, and the Latin Quartier atmosphere is well sustained by the whole company. Ursula Hughes as Yvette acts with charm and sings delightfully. Robert Geddes is excellent as Bonni, and sings his numbers well. As Francois, Leedham Stanley makes the most of the fine part of the misogynist. Mary Hartley-Milburn fills the rôle of Violette, the cajoling young widow; and Leonard De Renzi acts commendably as Armand. Madeline Bird as Marie plays dramatically, and Leon Simkin as Levy the Jewish picture-dealer is well placed. Daisy Revett's Estell is good both in singing and dancing. The remainder of the company all do well, and include Marie Shaw, Sylvia Hawthorne, Rosemary Dunbar, Marjorie R. Crichton, Walter Plinge, and William Craddick.

At the Theatre Royal, NORTH SHIELDS, the Cyril Bayliss production, "Hot Pot," is being well received.

Mr. Edgar K. Bruce and his company gave a capital presentation of the nautical melodrama, "The Happy Mariner," at the Theatre Royal, NORWICH. Mr. Bruce makes a bluff and breezy character of the boat master, and Leon Braham is a good villain. Miss Dorothy Morgan showed versatility as the captain's daughter.—Pimple is the central figure in the "Lucky 13" revue at the Hippodrome, and is well supported by Rene Le Fre, Gus Blake, Maud Granby, Gordon Taylor, the Sisters Vivienne, and the Savelov Banana Band. The 3 Crastonians are at the Regent.

At the New Theatre, OXFORD, the D'Oyly Carte Opera Co.'s programme for the concluding week of their visit comprises "Ruddigore," "Iolanthe," "Patience," "Princess Ida," "The Pirates of Penzance" and "Cox and Box," "The Yeomen of the Guard," and "The Mikado." The company have had a most successful fortnight here, with full houses every night. At the Playhouse the Oxford Players are presenting Shaw's "Getting Married."

At the PAISLEY Theatre the Paisley Opera Club is presenting "Gipsy Love." The Dixie Trio, versatile entertainers; Brothers Hughes, musical comedians and dancers; and Henry D. Adams, eccentric juggler, are at the Rink Variety Palace.

"Mam'selle Kiki" is proving a great draw at the Theatre Royal, PLYMOUTH, this week, with Miss Ella Retford in the principal rôle. She is supported by Mr. Douglas Phillips, Mr. John Humphries, Mr. Frank Hector, Mr. Fred Reynolds, Miss Molly O'Shaunn, Miss Gladys Cranston, and Mr. Anthony Holles. "The Dover Road" is presented at the Repertory with Mr. Bernard Copping in the part of Mr. Latimer and Mr. Alfred Brandon as Dominic the butler. Miss Moira Carleton plays Anne; Miss Molly Veness, Eutasia; Mr. Arthur Young appears as Nicholas; Mr. Peter Godfrey as Leonard; and Misses Frances Waring and Ivy Carleon and Messrs. John Durant and Edward Lockstone complete an excellent cast. The new musical revue, "Chocolate Drops," is played at the Grand, with Miss Jerome as the principal lady, and Bob Roberts and Ted Clarke comedians. "The Wranglers of 1925" at the Palace has a strong company, with Fred Marsh, Louis Tinsley, Diana Maxwell, and G. H. Carlisle in the principal rôles. Topping an attractive bill at the New Alhambra is De Biere, the man of mystery; and other excellent turns are J. H. Wakefield, comedian; Zena and Carol, comedy studies; Talbot and Clare, in a comedy act; and Ralph and Bob Vedras, in a sketch entitled "Fun and Frolic." "The Love Match" is a good box-office proposition at the Hippodrome, with Billy Danvers starring, supported by Cyril Cobb, Marie Ellis, and Evelyn Sanders.

The big attraction at the Empire, PRESTON, is the musical comedy, "Madame Pompadour," from Daly's Theatre, London. A strong cast presents it, and it is most elaborately mounted. At the Hippodrome Will Dalton is presenting "Oceans of Joy," which has had a successful run in the provinces, and is still fresh and vigorous, full of originality, lively songs, and sprightly dances.

The Cranston Heath production, "Faga," is at the Palace, RAMSGATE.

Messrs. Milton Bode and F. W. Warden made a successful start on tour with Ivor Novello's strong drama, "The Rat," at the County, READING, on Monday last. The company, which is a very capable one, comprises David Rain (as the Rat), C. W. Anson, Chas. Mortimer, A. R. Robert, Alan Prior, G. Smythe-Beale, Peggy Hopkins, Nellie Cozens, Kathleen Saintsbury, June Meredith, Paulette Loring, Elsie Percival, M. King, Greta Wood, and Eunice Mann. The Playgoers Syndicate are presenting "Scotch and Polly" at the Palace. Tommy Lorne, who plays "Scotch" in an amusing and original style, is the principal comedian. Miss Betty Green is the "Polly," and another prominent member of the cast is Sydney Bray. The company also includes Addison Yorke, Lloyd Mackenzie, Peter McSweeney, the Savoy Quartette, and the Twelve Hudson Girls.

"The Sport of Kings" is being presented at the Theatre Royal, ROCHDALE, this week, by Mr. Robert Courtneidge's company, and Clive Currie appears as Amos Purdie. The whole company is one of all-round excellence. A fine variety programme is presented at the Royal Hippodrome twice nightly. The "turns" include the Royal Breconia Singers in the vocal scena, "After Dinner"; Kuming and Dini, entertainers; Enderby, ventriloquist; Sylvia and her Musical Classes; Nora and Barney Moore, humorous entertainers; the 2 Le Bergs, featuring a herculean lady; and the 4 Julians, comedy trapeze artists. At the Empire Hall the varieties are provided by Archie Hill, tenor vocalist.

At the Palace, SALISBURY, Mr. Archie Pitt is presenting "Mr. Tower of London." The cast includes Albert Grant, Joe Mitchell, Stanley Durward, and Arthur Stott, Betty Royce, Barbara Bartle, and Pauline Anderson, supported by a big chorus. The production is splendidly staged and mounted. The Victoria Hall opened on Monday under the direction of Mr. A. Austin Pilkington, late manager of the Palace, and formerly lessee of the Assembly Rooms. A crowded house welcomed Mr. Carlton Fredricks' pantomime, "Dick Whittington" (from the Opera House, Torquay), the cast including Miss Della Fredericks as Dick, Mr. Leo Montague as The Cat, Miss Ivy Pearl as The Fairy, and Mr. W. Ernest Kelvin as The Rat, Miss Cissie Cave as Alice, Miss Lou Charlesworth as Geoffrey, Miss Maude May as Daisy, Mr. Geo. Beauchamp as Fitzwarren, Mr. D. Kelvin as The Emperor, Mr. Wilfrid Lewe as The Captain, Mr. Reg. Harrison as Bill, Mr. Will Page as Araminta, Mr. Charles Hennessy as Jack, supported by a full chorus. Dances by Doris Chrighton's Dancing Daisies and Vera Bargus (the Pocket Pavlova). Mr. Stanley C. Berkley directed the orchestra.

At the Grand Opera House, SCARBOROUGH, on Monday, Tuesday, and Wednesday, "Spring Cleaning" is being presented. On Thursday to Saturday, "The Under Dog."

At the Grand, SOUTHAMPTON, "The Merry Widow" is being admirably presented by the George Edwardes Co. Miss Effie Mann is a delightful Sonia, singing and acting with great charm. Mr. Fred Maguire makes a perfect Prince, and Mr. Jimmy Godden is the life and soul of the piece as Baron Popoff. Miss Pamela Bastow is excellent as Natalie. "Hello, Uncle!" is the Palace attraction, and at the Hippodrome "Crash" goes with a swing. Dorothy Venton, Billy Bernhardt, George Glover, Bay Russell, and Ivy Proudfoot all work hard for the success of the show. The Empire reopened on Monday with a twice-nightly variety programme, the star turns being Little Hackenschmidt and the Saxbys, illusionists.

At the Palladium, SOUTHPORT, Mr. Jack Buchanan presents "Battling Butler," the cast including Bert Beswick, Lewis Gray, Tom Fancourt, Leonard Stebbing, Marie Belton, Wimfred O'Dell, Jimmy James, Eileen McCarthy, Ada Waugh, Dorothy Varden, and full London chorus. At the Pavilion the attraction is the revue, "Gay Paree," in twelve scenes. The artists are Len Jackson, E. B. Seener, Joe Seener, Les Borosoffs, Laura Butler, Siroto, the Gaby Sisters, the Mullender Sisters, Jennie Russell, Bottie Barker, Des Dunia, and Parisienne Beauty Chorus.

At the Theatre Royal, ST. HELENS, "Jack and the Beanstalk" is presented by Mr. Randolph Sutton, who also plays the principal boy—rather a novelty. The cast also includes Frank Leigh, Arthur Carlton, Hyde and Cody, Ernest Rumball (drummer), Jack Haddleton, Belle Harrison, Daphne Hodgson, the Natley Sisters, and Madame Esme's Eight Pynkies. Quite a nice show altogether. At the Hippodrome the Osborne Productions present "April Showers," which is proving popular. The cast includes Barry Barnes, Donald Gilbert, Lena D'Flora, Rene Dawson, Joyce Lyn, and Len Martin.

At the Alhambra, STIRLING, is "The Balkan Princess."

Excellent business has for some time prevailed at STOCKTON Hippodrome, last week Harry Day's Radios having booked full houses, and this week Mr. Bannister Howard's ever-popular "Belle of New York" company is a popular attraction; while at the Grand Theatre Messrs. Ray and Mayne's able stock company in dramas have now played with deserved popularity for over a year.

Jean Bedini's burlesque revue, "Scandals of 1925," is at the Theatre Royal, STOCKPORT; and "Incidents of 1914 to 1918," featuring M'Lita Dolores, is the attraction at the Hippodrome.

Miss Phyllis Neilson-Terry is appearing as Bella Donna in the famous play of that name at the Empire, SUNDERLAND. The acting and stage effects have met with general commendation, and among the dresses worn by Miss Terry are some of the most up-to-date creations. She is supported by a first-class company. At the Theatre Royal, "Hop Scotch," one of the Mackie Syndicate productions, has been doing good business. It is a Scottish comedy revue, and amongst the company engaged in its presentation are Carr and Finch, Oliver and Mack, Desmond and Dene, Jack D. Andrew, Jack Brady, Arthur Stevens, Violet May, and the Eight College Girls. At the Avenue the variety turns are provided by James Dermot and Vera Denis, vocalists, and Harry Harvey, a Tyneside comedian. At the King's the leading picture of the week has been "The Fighting Coward," and a new type of entertainment entitled "The Musical Revels" has been produced by Hope Charteris and Eva Dickson.

The Theatre Royal, TORQUAY, is staging a novel show this week in the mystical musical comedy, "Adam's Eve," in which appear Mrs. Carl Hertz, Miss Betty Yorke, Mr. Charles Norton, and Mr. Harry Goodfellow. At the Pavilion the famous farcical comedy, "The Private Secretary," is revived, under the direction of Mr. Cecil Barth, with Mr. Charles R. Walean as the Rev. Robert Spalding and Mr. Stanley Browne as Mr. Cattermole.

The musical revue, "Our Liz," pays a welcome return visit to the Theatre Royal, WINDSOR. At the head of a strong cast is Lilian Low; Bert Murray and John Redmond keep the audience well amused with their good acting and excellent humour. The remainder of the company include Ashley James, Florrie Kelsey, Eva Linde, Frank Mellor, Henry Wright, and Nina Lyn.

"Tons of Money" makes a return visit to the Grand, WOLVERHAMPTON. T. Elder Hearn presents Jean Bedini's "Cheerio of 1925," featuring Murray Leslie, at the Hippodrome; and at the Theatre Royal an all-star cast, including Ernie Preston, Frederick George, Rita Hawke, and Ray Varle, appears in "Star Shells."

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; M. D., Mr. Fred H. Jackson.—Mr. Max Erard presents the revue, "The Menu," here to good houses. A capital cast includes Zona Vevey, Max Erard, Lawson Frazer, C. Barnes, Leo Sax, Harry Rhodes, Frank Barrett, Arthur Jobson, Clive Erard, Maple and May, and the Sixteen Margo Menu Maids. At the Prince's Miss Pauline Frederick in "Three Women" is the attraction.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton.—The Lyric Club production, "La Grande Duchesse," met with an enthusiastic reception on Monday. Offenbach's delightful music, by its very lightness, is difficult of a really good performance by amateurs, but this company came through the ordeal comparatively well. Particularly praiseworthy was the Fritz of J. Gregor McGregor. In the title rôle Bessie C. McLauchlan gave a creditable performance. Praise is also due to Jessie Paul (Wanda), J. M. Donaldson (Prince Paul), George L. Hardie (Baron Puck), Donald R. McLaren (General Boum), Charles R. M. Brookes (Baron Grog), and C. E. Pearsen (Nepomuc).

METROPOLE.—G. M., Mr. William A. Rea; Mus. D., Mr. M. D. Hudson.—The revue, "Hello! Bill" (presented by James Anderson) is here. The cast is a good one, with Bob E. Bliss, Ike Freedman, and Nellie James outstanding. Pleasing and entertaining specialities are in the hands of Leamore and Julien, Rose D'Arcy, the Four Mandolas, Ballad and Gilbert, and the Six Sonnybrooks. The scenery and dresses are quite a feature.

PAVILION.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—After a successful season of pantomime a complete change is offered here in the shape of Barry O'Brien's London company in the delightfully entertaining comedy, "The Young Person in Pink." Sydney Fairbrother's Mrs. Badger is a rich study, and was warmly appreciated, while the winsome grace of Joyce Carey as Leonora supplies the romantic element. As the young lord Robert Mawdesley is capitally suited, and the Lady Tonbridge of Tonie Bruce is splendid. Katherine Wilson makes a good Ada, and other parts are ably filled by Dorothy Garth, Adah Dick, Marie Greenhouse, Peggy Talbot-Daniel, and Aurora De Mendoya.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—A splendid picture of romance and adventure is "Love and Sacrifice," by D. W. Griffith, which is being shown here. Carol Dempster takes the part of Miss Nancy Montague, and Captain Walter Butler is portrayed by Lionel Barrymore.

OLYMPIA.—M., Mr. Alex. Y. Cassels; Mus. D., Mr. John Henderson.—Films and varieties combine to make up an attractive programme. "Lilies of the Field," the star picture, featuring Corinne Griffith and Conway Tearle, created a good impression. Jerome and Anna, in jazz and operatic selections, and Dan Young and company in a comedy sketch, "Stageland," met with a hearty reception.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—Harry Day's latest revue, "Events," is full of plums, and Kitty Colyer and the other members of the company received an ovation on Monday. Humour is the predominant feature, and that clever comedian, Jimmy Leslie, makes the most of his opportunities. Miss Kitty Colyer is, as usual, equally entertaining in comedy or musical scenes. Other artists who give excellent support are May Marshall and Florence Williams, Messrs. Joseph Victor, Walter Newman, and Norman Astridge, while Budd and Hartley are fine dancers.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The new musical play, "Frasquita," with Miss José Collins in the title rôle, has had a magnificent reception here this week. As Frasquita Miss Collins has a part which gives her full scope for her talents as an actress and singer, and her vocal numbers are charmingly rendered. Excellent support is given in principal parts by Mr. Robert Michaels (Armand), Mr. Spencer Trevor (Aristide Girot), Mr. Edmund Gwenn (Gallipot), Mr. Pop Cory (Sebastiano), Miss Ethel Baird (Dolly), and Miss Amy Augarde (Luisa).

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—Miss Cecile Barclay and Mr. Rupert Lister are presenting "The Hour and the Man."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—The Wylie-Tate production, "Brighter London," has been a big attraction here. It is full of good things, with lavish staging, elaborate and novel lighting effects, and with effective scenes, the principal one "The Jackdaw of Rheims," being highly interesting, and in which Miss Marjorie Daw introduces some clever dancing. Jack Edge is leading comedian, and in his various episodes causes hearty laughter. Elsie Prince is charming, and plays with an infectious vivacity. Good support is given by Hal Bryan, Leslie Sarony, John Carrodus, Violet Kersey, and the "Brighter London Eight."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. William Bingley.—Mr. George Sax presents his latest revue, "Sixes and Sevens," a bright and merry show. A strong cast includes those clever comedians, Jimmie Pallin and Jack Fields, who provide most of the comedy; Miss Nora Dale, a talented leading lady, who in song and dance is most pleasing; Charles Gerrard, George Baines, Alex. Meux, Harry Dennis, Cecilia Marion, Elsie Ayre, Maisie Draper, and a smart London chorus, who give added brightness to the show.

ADAIR WOUNDED FUND.

The Harvard Dance Orchestra played a gay selection of music as the audience for the 106th Adair Wounded Fund Entertainment at Wigmore Hall moved into their places last Sunday afternoon. Mr. and Mrs. Edward H. Lewis were the hosts, and the programme, as usual, was a varied and entertaining one. Bennett and Williams, most clever of musical entertainers, with their gay patter; Hector Gordon, Scottish humorist and sifflleur, whose Scotch dance with pretty little Eileen Weller was loudly encored; Winifred Vaughan, entertainer at the piano; Maud Davidson, soprano; William Beer, humorous singer; Blanche Renard, comedienne; Marie Makino, entertainer; Dorothy Eales and Harry Jackson, with songs advising the taking of more pills rather than the eating of more fruit; Claude Chandler, with an excellent ventriloquial entertainment; Lionel King, amusing conjuror; and Eileen Weller, in graceful Irish and fancy dances, to her father Cyril Weller's accompaniment, made up a delightful programme. And the guests, as usual, went away contented and happy. The Lucky Draw gifts were distributed by Mr. Charles Coborn, and Mr. Walter Fullerton was the M.C.

"LEAVE IT TO BERTHA."

Farcical comedy in three acts by Pacey Felix. Presented by the Arlington Players at St. Mary's Hall, Lewisham, on Friday, February 20, 1925.

"Leave It to Bertha" is the story of an astronomer who is mistaken for a pugilist, and the many vicissitudes befalling them at the Vansittarts' Sussex house. It is well written, and has some witty lines. Miss Freda Tremaine as Bertha acted well. Mr. Harold Seabrook as Mr. Vansittart, and Miss Connie Willett, as Mrs. Vansittart, did well. Miss Margery Felix played attractively as Elsie, and Miss Doris Wagstaff contributed a capital comedy study of Mrs. Webster. Two excellent pieces of characterisation came from Mr. Bernard Kelleher as Peter Bolt and Mr. Harry Stone as the astronomer. Mr. Stanley Kettle as Dick was good, and the author as the pugilist was responsible for many laughs.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

A Page from the Past—Memories of "The Penny Showman"—Reminiscences of Sanger—"After You, Doctor!"—"The Silver King"—"Lord" George's Farewell.

". . . But of the past . . . they know little or nothing." The phrase occurs in a letter recently included in my postbag, and is of no little interest, inasmuch as its author—a veteran in showcraft and rich alike in wisdom and in experience, is one whose opinions are of weighty import to his brethren of the fair. "Tell them about the old days," bids my correspondent, ". . . and show them how some of the old-timers ran the business." A fascinating potion, an it please you, and one that is well enough to my liking, for my ear is nicely attuned to old themes, and the task of conjuring up afresh dim visions of the doings of yore and of the phantom army of entertainers of the past is both meat and drink to my responsive pen. If I cannot take you "back to Methuselah," I can at least undertake to revive for my readers many a quaint memory of shows and showmen that belongs to a well-nigh forgotten past. If the facts and general informative detail which I have been at some pains to unearth and collate for their benefit should prove of some small value, by way of reference, to my readers, the effort will be amply rewarded.

Despite his many crudities, I have always contended that the typical "penny showman" of the Victorian era was, in almost all respects, an infinitely cleverer master of showcraft than the vast majority of his successors of the present day. He understood, in most cases, much better than do they the respective values of colour and effect. He possessed consummate and sometimes devilish skill in his employment of that "gift of the gab" reflected in his "walk-up" harangue, which invariably netted the pennies and filled the booths, be they good, bad, or merely indifferent; and, more important than all, he usually displayed an uncanny understanding of the philosophy and psychology of human nature in all their complexities.

In short, he comprehended mankind with the true showman's inborn instinct, and knowing thus his audiences, their passions, and vanities, and frailties, he was readily enabled, in ninety-nine cases out of every hundred, to hit the right nail on the head at the right time. My view in this regard has from time to time received ample confirmation, in the course of many a long and interesting talk with old stagers past and present, many of them of international renown. The science of successful showcraft, albeit on a somewhat different plane from the "penny-showman" order, is abundantly reflected in the lives of such masters as the Sangers, the Ginnetts, Fossetts, Cooks, Maskelynes, Bostocks, Wombwells, and other great showmen families. It is exemplified with especial force in the lives and the remarkable careers of the late Phineas T. Barnum, and of the late Lord George Sanger; and the lesson can be learned in our own time by those who have ever studied the methods of such able showmen as Mr. C. B. Cochran, Mr. E. H. Bostock, or my good friend Dr. Walford Bodie, probably one of the most skilful showmen of this or any other day.

Mention of Bodie reminds me of an amusing story of two champions of showcraft. Some years ago, on a Sabbath morning at Banff, hard by Bodie's picturesque Scottish residence, the Manor House, Macduff, the Doctor and Lord George Sanger, whose wonderful travelling show happened to be visiting the district, unexpectedly encountered one another on emerging from the kirk. A smile of mutual recognition was followed by a warm handshake as Bodie greeted his distinguished confrère with the words: "Hail, the greatest showman in the world!" to which "Lord" George laughingly retorted: "After you, 'Doctor.'"

Something of the glamour and the fascination of the showman's calling was finely, if a shade wistfully, revealed by the late "Lord" George in bidding farewell to the public and to his life and adventures in camp and caravan the world over. In his memoirs, published some years ago by C. Arthur Pearson, Ltd., occur the following striking passages, which may or may not be familiar to my readers:

"Seventy years a showman. Seventy years! A long, long day is waning at last; here in the peaceful shadows of the garden of life I pause awhile. I want to drink in the scene. I want to realise the full meaning of it all. Rest—yes, I can rest now. The way has been long. It has often been weary. A showman's life, my friends, is not all glory. Beneath the glitter and the tinsel is many a heartache. The open road is often strewn with thorns. And now the journey is nearly ended. Far away in the west I see the setting sun. The garden is hushed in sleep. Ay! the showman's day is done. The shutters are up. The camp fire, long lighted, is dying away. In its glowing embers I see strange faces: they are the faces of the past."

I can picture the old showman now, in life's twilight, as he penned those lines amid the refinement and peaceful seclusion of his country home. His seventy years of showmanship were packed with incident, and, while there is nothing to hint at the suggestion in his memoirs, it is a matter of common knowledge that each and every one of those years was illumined by very many a kindly thought and golden deed modestly and unobtrusively accomplished for the benefit of his fellow men and women. I once heard Sanger defined as "the greatest gentleman of them all," and I fancy that, throughout Showland, all who ever knew him would readily endorse the justice of that title. Tell us the showman's tale, you say? And why not?

"The very thought of it," said Sanger in his memoirs, "brings back to my ears the jingle of bells, the dim figures before me turn into a thousand shapes and fancies. Tell you the showman's tale? Ay! that I will. Once more I hear the blare of music and the sound of drums. I catch the laughter of merry children. . . . Walk up! Walk up! Walk up! . . . This way for one of the most singular stories ever told by man. This way for a tale of strange things, scenes, and adventures. Bang! bang! bang! goes the old drum—and Lord George Sanger is on the road again! From John o' Groats's to Penzance—ay, farther, even to the little rock-set town of St. Just—I have travelled this land of ours as a showman some scores of times in the last seventy years. In that period I have seen my show grow from a modest box on wheels to the biggest combination of circus and menagerie this country has ever produced."

There is not, I believe, a town or village of over one hundred inhabitants in the United Kingdom which Sanger had not visited at some time or other with his shows. So, too, abroad. With the possible exception of Russia, Lord George had carried his tents into every European country. In the course of his remarkable memoirs he carries the reader with him back to the days of his boyhood, when the conditions of life for all classes of workers, and for showpeople in particular, were harsh and hard to a degree unknown to the present generation. He has shown us how the peep-show carried in a box on the back of the showman grew into a wagon, and the wagon into many caravans and a great travelling train of remarkable shows. He has shown us what cunning tricks and artifices were resorted to in the early days to extract the pennies from the purses of the crowds that thronged the old fairs, many of which are now but names and memories, and permitted us a glimpse of the fierce rivalries of the showmen of those times, and of the fights and riots that arose in consequence. He has taken us behind the scenes, to show the uninitiated how wild beasts and other animals are trained and tamed, a process in which Lord George enjoyed the invaluable assistance of his wife, who was formerly Miss Nellie Chapman, the world-famous lion-tamer; how pigs became learned, and how ponies were taught to prophesy and to tell fortunes. He has revealed to us the secrets of the horsebreakers, and explained how the most vicious steeds were transformed into equine marvels of extreme docility and amazing intelligence.

On his travels "Lord George," introduces his readers to the company of the highest and the lowest. It was the fortune of the renowned showman to mix with all sorts and conditions of men. Angry mobs had on occasion stormed his tents, and more than once gone far to wreck what little fortune "Lord" George had got together by months and years of toil and patience. On the other hand, Sanger achieved great triumphs such as have fallen to the lot of probably no other showman in the world. He was many times honoured by Royalty with command performances and gifts, and among the proudest and most grateful memories of the eminent showman were the many kindnesses which he had received in turn from Queen Victoria, King Edward, and Queen Alexandra, from their Majesties King George and Queen Mary when Prince and Princess of Wales, and other members of the Royal House.

In the course of his European travels "Lord" George was privileged to receive the personal congratulations of the ex-Kaiser and of the late Emperor of Austria. In earlier days the Emperor Napoleon III. and the Empress Eugenie were amongst his patrons; while on the occasion of a visit to Rome, Sanger received the unique honour of two visits from his Holiness Pope Pius IX. During a visit to America, in his early days, "Lord" George met and conversed with the great Abraham Lincoln. And there is also the memory of a visit paid to his show—then a comparatively small one by the Czar Nicholas I. during his visit to England as the guest of Queen Victoria. What these august personages had to say to the old showman is duly recounted in his memoirs, which were written not without hope that they should succeed in once more interesting and amusing that great public which, throughout his long career, had proved "Lord" George's staunchest and most generous friend.

I can recall the circumstances in which Lord George Sanger bade adieu to public life as though it happened but yesterday. It was in 1905 that the gallant old chap came to the conclusion that the time had arrived for him to retire from the road, with its joys and its sorrows, its thrills and adventures, and its varying fortunes. He was then still active, hale, and hearty, but he had passed life's allotted span, and deemed, ever so rightly, that he had earned the peace of rest. On August 28, 1905, Sanger wrote to "The Silver King," otherwise Tom Norman, the celebrated showman's expert auctioneer and valuer and proprietor of Norman's Travelling Auction Mart—a contemporary of "Lord" George, and incidentally an old and valued friend of the writer,—in the terms following:—"I have arranged, as you will see by 'The Era,' to sell the animals at the Hall-by-the-Sea on Tuesday, September 12, at 12.30. . . . You will please make it convenient to attend to same."

That was the first step, for in the following month, on Sept. 18, to be precise, "Lord" George again wrote to Mr. Norman to the effect that "he would very shortly be able to find him another job on a larger scale." That promise was speedily fulfilled, for on Tuesday and Wednesday, October 31 and November 1, 1905, as recorded in "The Era" at the time, Sanger disposed of the whole of his circus appliances, horses, and wild animals—of the whole of his stock-in-trade, in fact,—with the sole exception of his old living wagon, at a great two days' sale, most ably conducted by Tom Norman at Park Farm, East Finchley, and thereby rang down the curtain upon a long, a useful, and a wholly memorable career, in the course of which as fine a showman as ever trod in shoe leather had vastly endeared himself to the great British public.

Sanger sold out when times were good, for when the auctioneer's hammer fell upon the numerous lots, he had just concluded the best tenting season he had known for six years previously. From March 21 to October 21, 1905, the Sanger Show had travelled 5,300 miles, with a record journey of 74½ miles and two performances in twenty-four hours, and that, I think most of my readers will agree, was an excellent finish for a man who had been continuously on the road for three-score years and ten. At the final performance of the Great Circus, "Lord" George's entire company and employees, from the highest to the lowest—most of them with tears running freely down their cheeks,—formed a circle, and, with linked hands, sang "Auld Lang Syne," and that was how Lord George Sanger brought his great English Circus to the end of its long journey.

Shortly afterwards Sanger retired from his long occupancy of the presidential office of the Showmen's Guild, which eighteen years earlier he had been instrumental, with the aid of a small but devoted band of adherents, in founding. "It can run without me now," he said, "and I drop the president's mallet, not without regret, but rejoicing that the showmen are at last united to secure their best interests in a strong society."

In the concluding passages of his memoirs occurs the following passage: "But . . . I shall remain a showman to the end of my days. What those days have been I have striven to tell you to the best of my ability, and if I have only brought to you something of the glamour and romance which teem for me in recalling them, my labour has not been in vain. For me there remains now only their 'memories'—memories that fill me with a glad thankfulness as I contrast the past days with the present ones. Yet, like Leslie Gordon's 'Stockman,' were the choice given me 'I should live the same life over if I had to live again,' rejoicing in the strenuous days of the open road, whose song is for ever ringing in my ears. And now—Farewell! God bless you all, my friends, wherever you may be. Good roads, good times, and merry tenting! That is the showman's benison!"

The words were typical of the man. Beneath his rugged, picturesque exterior there beat a heart of purest gold—I would that it beat yet,—and if the once-familiar drooping moustache served to partly conceal a mouth and chin as firm as a rock, it could not hide a nature that in all things was utterly unselfish, deeply human, and unfailingly kindly. Lord George Sanger's life's labour was not in vain. The good which he did for his brethren of the circus ring, the fair ground, and mankind generally, lives on. It will survive as long as, perhaps longer than, will his memory. A credit to the fine old Wessex stock from which he sprang, George Sanger died as he had lived—a man amongst men, a very great gentleman.

The Tom Norman to whom I have referred above is another link with the good old days of the show business. "The Silver King" is, indeed, one of the outstanding figures who are yet identified with the business. His knowledge of the "game" is encyclopædic; and the wisdom, that of accumulated experience, with which he is able to survey and to analyse its internal politics, is, verily, profound. Tom Norman is one of those few survivors of the old brigade who realise just how much the show industry owes for its present-day secure conditions to this particular newspaper. Looking backwards, "The Era" can claim the credit for bringing about the consolidation of an organised body to safeguard the showmen's interests. It is an open question whether, but for the encouragement and whole-hearted practical support of "The Era" at the time, the Showmen's Guild of Great Britain and Ireland would yet have been an accomplished fact. Its pioneers long ago were, in addition to Lord George Sanger, the originator, James Dean, Joe Caddick, W. Burnett, T. Hurst, R. Dixon, John Whitting, Col. Clark, George Kemp, H. Wallis, Tom Norman, H. G. Hibbert, Mr. W. Pedgrift (of "The Era"), and the late Rev. Thos Horne and a few others, most of whom are no longer with us. Their labours were as difficult as was their task, but in the fulness of time they were crowned with success. From the erstwhile United Kingdom Van Dwellers' Association ultimately sprang the Showmen's Guild, a powerful and well-organised mutually protective society, which has since progressed and flourished like a green bay tree. The annual subscription to the earlier association was but half a crown, and the Guild pioneers experienced a very uphill fight in the preliminary stages. The small but devoted band toiled unsparingly for the good of the cause upon which they had set their hearts, and Tom Norman has often spoken to me of the inaugural meetings held in the Agricultural Hall, and of the many disappointments and obstacles with which he and his contemporaries had to contend in their efforts to persuade the travelling showmen who congregated at the World's Fair year by year to enrol as members at an outlay of 2s. 6d. only. In many instances the would-be organisers were either deliberately insulted or scoffed at, while in nearly every case they were contemptuously ignored. Theirs, however, was the dogged spirit, and in the end their determination prevailed, as that of so many other pioneers in different branches of life has done. At that time or thereabouts the showmen possessed a weekly newspaper, of sorts, devoted exclusively to their doings and movements. This journal, long known as "The Showman," was edited by Marshall and Brooks, of Harp Alley, Farringdon-street, E.C., and was subsequently acquired by the late H. G. Hibbert and incorporated with his own journal of that time, "The Music Hall." That was, however, prior to the advent of "The World's Fair," the comprehensive and excellently edited showmen's newspaper that we know to-day.

"Eve's New Walk," the new song by Dudley Beresford and Harry Collman, which is one of the principal numbers in "Adam's Eve," the new production by Charles Norton, is published by Wilford, Ltd., 35, Berners-street, W.1., who are publishing the full score in album form and in separate numbers. This revue opened at the Theatre Royal, Torquay, on Monday.

One by one our musicians take the road across the Atlantic. The next to leave us is John Coates, who sails for the States on April 11. On April 23, appropriately enough, he opens his recital tour, for part of his self-set mission is a demonstration of the right way to sing the songs of Shakespeare. Our American cousins could not have a better guide, and they are lucky to get him—as we shall be when we welcome him home again.

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FELDMANISMS FROM EVERYWHERE.

SUCCESSFUL STEPS.

Wolfe Land's "Stepping Stones" revue was the bright and popular attraction at the Bedford Palace last week, and we noticed that the clever artists in this production had taken the right step in Feldmanising. One of the biggest hits of the show is the fine rendering of "Say It With a Ukulele," by Mons. Camille Gillard. Enthusiastic applause follows this winner. Peggy Andrews and Harry Rickards score with a delightful rendering of "Put Away a Little Ray of Sunshine," and the smart Dancers work to the inspiring strains of "Hugo."

* * *

VIOLET VICTORIA.

"An artist of the highest order, who puts on a clean, smart and high-class show," is one of the many fine tributes paid by the Press to dainty Violet Victoria, the popular comedienne and chorus vocalist. Miss Victoria's motto is "Feldmanism every time," and among her recent winners were "California, Here I Come," "From One Till Two," and "A Smile Will Go a Long, Long Way," which she featured in Joe Fay's "Red Riding Hood" pantomime. She has several of the firm's latest hits in hand.

* * *

PLANTATION NIGHTS.

This popular show will shortly go on tour, following its present season at the London Club. "Plantation Nights," in which appears the popular London Band, possesses five Feldman winners in "Savannah," "Fun on the Farm," "Broadway Strut," "Plantation Days," and "Bebe." Needless to say, these numbers are all big hits.

* * *

ME AND MY GAL.

Dainty Violet Gaynor, who shines with more than ordinary brightness in that clever revue, "Me and My Gal," is making big features of "Hugo" and "More," two of those live-wire Feldman numbers which add the necessary pep to a show. Another artist of note in this revue is Ken Warry, who has just taken up the new comedy hit, "I've Got a Feeling for Ophelia." We saw the bright production at the Granville, Walham Green, last week.

* * *

ENORMOUS SUCCESS.

Popular Gwladys Stanley, the star of Francis Laidler's panto. at the Theatre Royal, Leeds, was so delighted with the "enormous success" of "Say It With a Ukulele" at a Charity Matinee last week, that she wired us to say she has decided to feature this charming number in revue.

* * *

DOLCE CARIELLO.

The beauty of a Feldman number is that it fits anything—be it song or dance. Dolce Cariello, whom you see here, has discovered that "Jealous" and "In Shadowland" are ideal duet numbers, and she is accordingly working these new winners in conjunction with Gordon James in the successful "Don't Go Away" revue. Both artists are the possessors of fine voices, which are heard to delightful advantage in these latest stormers.

* * *

POPULAR DUO.

Gus Smith and Carrie Johnson, the popular coloured singing duo, report that 'California, Here I Come," continues to be a terrific hit for them. They have now taken up "Goin' South," another favourite number for their type of act.

* * *

GOING STRONG.

Clara Coverdale's "10 To 1 On" revue, continues its successful career. Last week at the Empress, Brixton, Billy B. Shaw and Rene Raye scored with their delightful duet, "From One Till Two," and the Company put over a spirited rendering of "Say It With a Ukulele." "California, Here I Come" was the bright overture.

SIX GREAT HITS FOR 1925

AFTER THE STORM

JEALOUS

ONE MILLION TIMES A DAY

I'VE GOT A FEELING FOR OPHELIA

LET ME BE THE FIRST

TO KISS YOU GOOD-MORNING

LET IT RAIN

B. FELDMAN & CO.

FELDMANISM IN CABARET-LAND.

AT THE PICCADILLY.

The new version of "Playtime at the Piccadilly," presented by Harry Foster and E. O. Leadley, opened last week, and a wonderfully bright production it is. Three of the new Feldman hits are being featured prominently, these winners being "Paree," "Oh Flo," and "Nijigo-Novgo." Put over in sparkling style, these numbers delighted everybody, and were marked down as being live-wire successes. "Bebo" is worked by the Du For Boys, whose step-dancing is a feature of the show.

* * *

AILEEN STANLEY.

One of the leading lights at the Piccadilly is captivating Aileen Stanley, whom you see here. Miss Stanley is known in the United States as "The American Record Queen," and is the most recorded lady vocalist in that country. She made her first English appearance at the Piccadilly last week, when by special request she featured "California, Here I Come," and "He's the Kind of a Man That You Like," two enormously popular Feldman hits. In addition to these two leading numbers, Miss Stanley features "Put Away a Little Ray of Sunshine," and has a fine repertoire of American song-hits, handled here by the House of Feldman. An artist possessing a delightful voice and a charming personality, Miss Stanley will be a great favourite this side of the herring-pond.

* * *

CHARMING SISTERS.

The Fooshee Sisters, who have hitherto been popular members of the Piccadilly Cabaret, are now displaying their talents on the Variety stage, where their fascinating personality is rapidly making them great favourites with the public. These clever artists from the land of the Stars and Stripes are specially featuring the great Feldman comedy winner—"I've Got a Feeling for Ophelia," a number which promises to be one of the biggest hits of the year.

* * *

CAFE DE PARIS.

Here again we have a melangé of good fare, sufficiently varied to please every individual taste. One of the outstanding features in the Café de Paris Cabaret is Luvaun's exquisite rendering of "After the Storm." This talented artist sings this fine number accompanying himself on a Hawaiian Guitar, and as he is both a great vocalist and instrumentalist, the result is magnificent.

* * *

VIOLET DOREEN.

This charming little lady is Violet Doreen, who has been scoring a big hit with "Jimmy Gee" in the Cabaret at the Queen's Hotel, Leicester Square. Miss Doreen, who hails from U.S.A., is appearing shortly at the Cafe de Paris, where she will specially feature three of the latest Feldman triumphs—"Please," "He's the Kind of a Man," and "Mammy's Baby Boy." Miss Doreen is a keen and experienced judge of popular numbers and praises her Feldman acquisitions very highly.

* * *

ODDENINO'S.

Chez Fyscher's wonderful French Cabaret is the great attraction at Oddenino's Imperial Restaurant, and it is interesting to note that the latest Feldman country-stormer, "Jealous," is being featured in this Cabaret. Nitza Kodolban, the superb virtuose cymbaliste, is responsible for working this beautiful winner. His playing is a revelation, and something to be remembered. Mdlle. Helene Chappy, the fascinating French soubrette, delights with "Waltzing the Blues," which she broadcast recently, "Please," and "I'm Gonna Bring a Watermelon."

FELDMANISM—*KEEPS YOU IN FRONT!*

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